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FALL PREVIEW • Year 2

EPISODE GUIDE

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CAVORTING WITH BIG FOOT

Lindsay Wagner hugs Ted Cassidy during a break in the filming of "The Return of Big Foot"—a two-parter that opens both *Six Million Dollar Man* and *Bionic Woman* for ABC's fall television season (see page 24).

STARLOG

NUMBER 2

THE MAGAZINE OF THE FUTURE

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About the cover: Famous "action artist" Dick Kohfield said this work was a great pleasure, because he and his 14-year-old son, Glenn, are fans of *Space: 1999*. Dick is concentrating on paperback book covers lately but frequently produces illustrations for sports magazines and does movie posters—his most recent was *Supercops*.

STARLOG is published quarterly by O'Quinn Studios, Inc., 180 Madison Avenue, New York, NY 10016. This is Volume 1, Number 2, November, 1976, copyright © 1976 by O'Quinn Studios, Inc. Subscription rate: \$4.99 for four issues; foreign: \$6.99, and if you're so thorough as to be reading all this microscopic type, you deserve a bonus . . . we just learned that there are two movies in the works about the Loch Ness monster. In addition to the one discussed in this month's Log Entries, there's *The Legend of Loch Ness*—which will be released soon through Globe Cinema Arts. The publishers accept no responsibility for loss or damage of unsolicited photos or manuscripts, but if free-lance submittals arrive with a return envelope and postage, they will be carefully considered and, if necessary, returned. Address correspondence, submittals, classified ads, and subscription orders to STARLOG Magazine, 180 Madison Avenue, Suite 1503, New York, NY 10016.

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FROM THE BRIDGE

Dear Reader,

If you're not yet convinced that we're entering an age of science-fiction, skim the Log Entries in this issue of STARLOG. You'll find mention of 25 sci-fi movies that are either showing currently or in development.

We devotees are in danger of losing our minority position!

Just in the last month or so, I've watched TV showings of *War of the Worlds*, *This Island Earth*, *The Stranger*, *Stowaway to the Moon*, *First Men on the Moon*, and *Invasion of the Body Snatchers*—plus the usual *Trek* and 1999 reruns. At theaters, I've seen *The Man Who Fell to Earth*, *Embryo*, *Logan's Run*, *A Boy and His Dog*, *Food of the Gods*, and *The Big Bus*—all of them first-run movies.

I feel like I've had a Krell brain boost.

While I'm in mental high gear, allow me to offer a few thoughts about the directions this sci-fi renaissance might take. Subtitle the next paragraphs: science, symbolism, and seduction. It's about two distinct trends in sci-fi today.

The Man Who Fell to Earth is visually appealing, but don't see it expecting a coherent story line. We never learn why the alien comes to Earth or what he hopes to accomplish. It has something to do with water, but what? The little ship he builds for his return is obviously no tanker.

The recent film of Harlan Ellison's *A Boy and His Dog* (artistically successful on its own terms) has a look of clarity but a great vagueness of meaning. The audience is continually prompted to look for meaning and symbolism—in what is really a simple demonstration of the nature of love, told in the manner of dark comedy.

Logan's Run has a clear plot, about an escape from an intolerable society. The vagueness here lies not in the adventure but in the background. Why are things the way they are? Why do people believe as they do? What would be required for them to behave differently? (For some of the answers the film omitted, see page 17.)

It looks now as if the best demonstration of the difference between stories that are clear and those that are only vaguely suggested will be *Space: 1999*. The first season of the popular TV series opted for visual excitement, questionable science, and nebulous stories. And it became a hit. For the second season, the producers hope to add story clarity and well-rounded characterization to the 1999 format. From the one episode I saw previewed, "Metamorph," I predict they will succeed. (See page 32.)

My point: accomplishing an aura of scientific accuracy is a breeze compared with adept storytelling. This is particularly true in the motion-picture (and TV) medium, where there is a natural tendency to minimize talk and maximize action. Unfortunately, when too much talk is omitted, the action becomes meaningless.

The real challenge for the sci-fi screenwriter is to see that the minimal dialog conveys all the needed information and at the same time sounds natural. *Invasion of the Body Snatchers* did it, *Stowaway to the Moon* (a recent TV movie) did it, *Embryo* did it; it is possible!

(*Embryo* was something of a dud in spite of its good dialog, clarity, and good acting—because it was just another rehash of the *Frankenstein* theme.)

I'm haunted by something I read in *The Making of 2001*. Kubrick realized, when he saw the film, that the aliens he had fashioned out of gas jets looked like gas jets. So he cut them out and replaced them with nothing. By eliminating that single aspect, he removed the explanation for all the events of the movie.

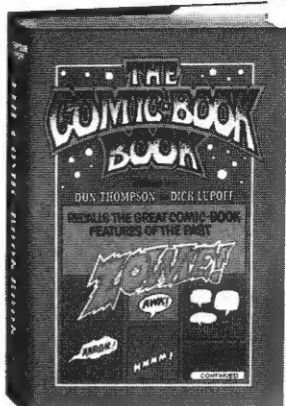
I wish he hadn't gotten away with it. I'm afraid the success of *2001* has encouraged other producers to indulge in wishful thinking—to discount the importance of careful story-telling.

Which way will our new age of sci-fi go? When the renaissance arrives, will we understand it? Or will we just sit back and look at the pretty pictures?

David Houston / Editor-in-chief

THE WONDERFUL WORLD OF COMIC BOOKS

- Phantom Lady's patriotism: "America comes first—even before Dad"
- Gene Tunney and Jack Dempsey pen mash notes to *Sensation Comics*
- How a Ph.D. psychologist dreamt up Wonder Woman. Its strange psychosexual mix
- The first Tarzan story: 95,000 words written in longhand on somebody else's stationery by a 35-year-old pauper
- Plastic Man and Hugh Hefner
- Triumphant researchers unearth a pre-Disney Mickey and Minnie Mouse
- It came from Lafayette Street: the birth of *Mad*
- Comics Code Authority softens its stand against vampires and werewolves, provided they are "used in the classic manner"
- Little Orphan Annie's radio boyfriend: Why Joe Cornstassle was created
- Madam Fatal: here in drag
- Turnabout is fair play. "The Lonely Dungeon" (*Mystery Tales* #18) "proves" that the monster created Dr. Frankenstein
- *New York Magazine* brings back The Spirit
- The schizophrenia of the EC symbol: Education Comics (*Picture Stories from the Bible*) and Entertaining Comics (*Haunt of Fear*, etc.)
- Carl Barks' life at the Disney Studios: "I was just a duck man—strictly a duck man"
- Radio at its best—the opening chant of *Superman*
- Comic book wartime slogan: "Tin Cans in the Garbage Pile Are Just a Way of Saying 'Heil!'"



Well, it wasn't great literature (gasp!), but we all read it. On a lazy summer afternoon, the only sound heard in the land was the flipping of comic-book pages at Pop's soda fountain, or under the old elm tree (remember elms?).

In *The Comic-Book Book*, popular culture historians Dick Lupoff and Don Thompson continue the missionary work they began with the justly acclaimed pioneer volume, *All in Color for a Dime*. Aided by a crew of outrageously knowledgeable comic-book buffs and a batch of carefully chosen illustrations, they evoke the old magic—and also make some penetrating, scholarly, nostalgic and wildly funny remarks on those never-to-be-forgotten pleasures of our innocent youth.

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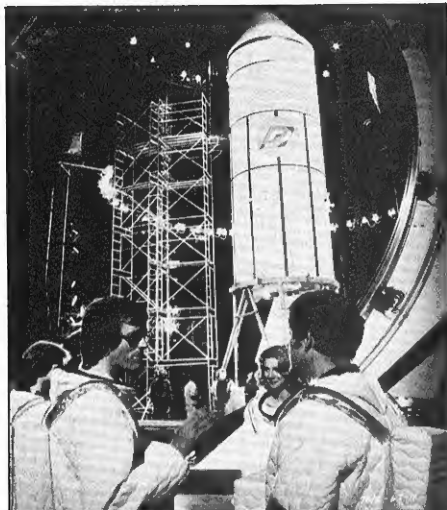
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LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES



FUTUREWORLD—TODAY

When you see *Futureworld*—the new AI sequel to *Westworld*—you're going to find the settings thoroughly convincing and quite spectacular. No wonder—they're real. Much of the film was shot on location at the Johnson Manned Spacecraft Center in Houston, Texas, and includes some exciting "settings" of our space program never before committed to film.

A real Apollo Command Module and a full-scale mock-up of Skylab are used for key scenes, as are a number of the environmental test facilities—including the mammoth black, solar-hot and cryogenic-cold vacuum chamber capable of housing a whole composite space ship.

The famous Mission Control at the MSC is used as the fictional Delos Central Control, from which the four "worlds" of the adult playground—*Futureworld*, *Romanworld*, *Spaworld*, and *Medievalworld*—are observed and manipulated.

In the story, Peter Fonda's character is replicated. In the process, several computer-image techniques are used which have never before been filmed. Special-effects man Brent Sellstrom (who also worked on *Westworld*) learned more than a smattering of computer science while working on the film. Techniques included painting Fonda white and projecting a grid of quarter-inch squares onto him. The three images—taken from three simultaneously active 35 mm cameras—resulted in a "topographical map" of the actor, which was then fed into the computer via electronic tablet and pen.

The wild variations in picture you see when Blythe Danner's character has her erotic dream fantasy were done by projecting the picture image onto a dish of mercury.

What got Peter Fonda—of *Easy Rider* naturalism fame—into imaginative science fiction? Says he: "Seventy to eighty per cent of the books I read are science-fiction, so I was already heavy into reading it. When I read this script it seemed like it would be fun to do, and it has been. We get to play with all these fantastic gadgets and bounce around on the most incredible sets ever put on film."

BRADBURY ON RADIO

Ray Bradbury (*The Martian Chronicles*, *It Came from Outer Space*) and Norman Corwin had combined their talents to produce a series of 37 sci-fi radio dramas based on Bradbury short stories. The two pilot programs are to be aired over National Public Radio in September; they are: "Forever and the Earth" and "A Terrible Conflagration up at the Place."

NEW DAVID BOWIE FILM

Bowie's "*The Man Who Fell to Earth*" is in current release—and garnering controversial reactions and reviews. Not one to wait for final results to come in, the natural-born alien is hard at work on his second sci-fi entry: *Zero Hour*, which will be made by British Lion Films.



ITC's Murray Horowitz with Nick Tate.

NICK TATE IN NEW YORK

When the conventioners spearheading the July-August *Star Trek* meeting in Maryland took a poll, they found that Nick Tate was the hands-down favorite cast member of *Space: 1999*. They invited him to attend; he accepted, flew over from London (where *Space: 1999* was then filming the 15th episode of the new season), and stopped off briefly in New York.

Independent Television Corporation, syndicators of the show, made him guest of honor at a press luncheon, on July 27. Nick was in appreciative company: the press consisted of writers from *Galaxy*, *Fantasy & Science Fiction*, *The Monster Times*, *Starlog*, and other publications in the sci-fi field.

The 34-year-old Australian actor cheerfully answered questions on the show, his career, and his life.

Asked to clarify the rumor that he was nearly dropped from the show, he said, "I heard that rumor too." Actually, he said, since there was nearly a year between filming the two seasons, he had been away doing other projects and had made some commitments that might have conflicted with *Space: 1999*. "But I'm happy to say that they did not." One of those projects, a starring role in a movie,

The Devil's Playground, won him 1976 Australian Best Actor of the Year.

Tate's fan mail—around 5,000 letters a week—comes 95 per cent from young women, he confessed with a delighted half-smile. He said he answers as many as he can, but that it turns out to be a small percentage.

Asked how much Alan Carter is really like Nick Tate, Nick replied that since the character had originally been conceived to be an Italian, he had pretty much patterned Alan Carter after himself. Concerning a suggestion that the show's new actor, Tony Anhalt, might be usurping some of Alan's air time, Nick said that no, the roles are fully differentiated and that "Tony and I get along fine."

Concerning the show's famous special effects: "It's fantastic to have that kind of support." He said it makes the actor's task simpler if the visual representation is fully believable. Just recently, he related, a fire was so realistic that the set actually began to go up in flames. Firemen had to be called upon to save the set.

Nick, who does all his own stunt work, said that from time to time people actually do get hit in the fight scenes; but it's worth it for the realism.

A "moderate" science fiction fan himself, he said that his favorite episodes ("This is a very subjective judgement") of the first season included "Full Circle" and "Another Time, Another Place." He already has a favorite from the new season: "Journey to Where," in which Alan finds himself on Earth during the 14th Century.

"This is the first international break I've had," Nick said about his new-found popularity.

Although the changes in story and format for the second season really don't affect him much, Nick said, "I'm positive the changes are for the better."

WHEN WORLDS COLLIDE

The script for the new Paramount/Universal remake of *When Worlds Collide* will be penned by Anthony Burgess, it has just been announced. Producers are Richard D. Zanuck and David Brown. It was previously announced that *Jaws* director Steven Spielberg would direct *Worlds*; but now that plans are firmer, John Frankenheimer has been assigned to the task. Production is to begin early in 1977. The film will be based (as was the George Pal version produced in 1951) on the 1932 novel by Philip Wylie and Edwin Palmer.

STAR WARS

Twentieth Century-Fox is currently completing the filming of their latest science fiction blockbuster, *Star Wars*. Without any parts of the film even previewed yet, some

LOG ENTRIES

critics have already heralded *Star Wars* as, "... everything in science fiction you've always wanted to see on the screen but knew no one would ever put there."

Star Wars is written and directed by George Lucas, the man responsible for *THX 1138* and *American Graffiti*. Producer Gary Kurtz, working with an \$8,000,000 budget, has taken *Star Wars* on location to both Tunisia and London.

Star Wars is about a galaxy-wide civil war set in the distant future when Earth and its past have been entirely forgotten. Sir Alec Guinness plays an old renegade who was a great general in the first Galactic Wars. Mark Hamill plays the film's starring role, Luke Starkiller—a young adventurer.

Stuart Freeman, the man who designed the spectacular ape costumes for 2001: *A Space Odyssey*, has created several alien designs and makeups for *Star Wars*' large cast. In addition to its basic science-fiction format, *Star Wars* will also contain elements of fantasy.

Star Wars reportedly won't be ready for release until early 1977, but for those of you who can't wait that long to find out more, Ballantine Books plans to put out a novelization of the movie in bookstores sometime this fall.

KING KONG IN NEW YORK

For those of us in and around Manhattan during the week of June 21st, the demise of the greatest of movie apes was a rare treat. For several nights running, searchlights and spotlights created a peculiar glow on the clouds over the World Trade Center in the usually-dark Wall Street area. Dino DeLaurentiis was here on location filming the finale of his new Paramount updated version of *King Kong*.

Although his original plan to perch the giant full-scale model of Kong atop the twin towers proved impracticable, DeLaurentiis nevertheless pulled off one of film's greatest coups:

The crowd scenes at the end of the movie have the largest number of people ever assembled for such a purpose. An estimated 45,000 spectators showed up on the plaza of the Trade Center. They were prompted by full-page ads that appeared in many local newspapers; and in responding, they allowed themselves to be used as unpaid extras.

The old record of 25,700 extras was set by Cecil B. DeMille during the filming of *The Ten Commandments*.

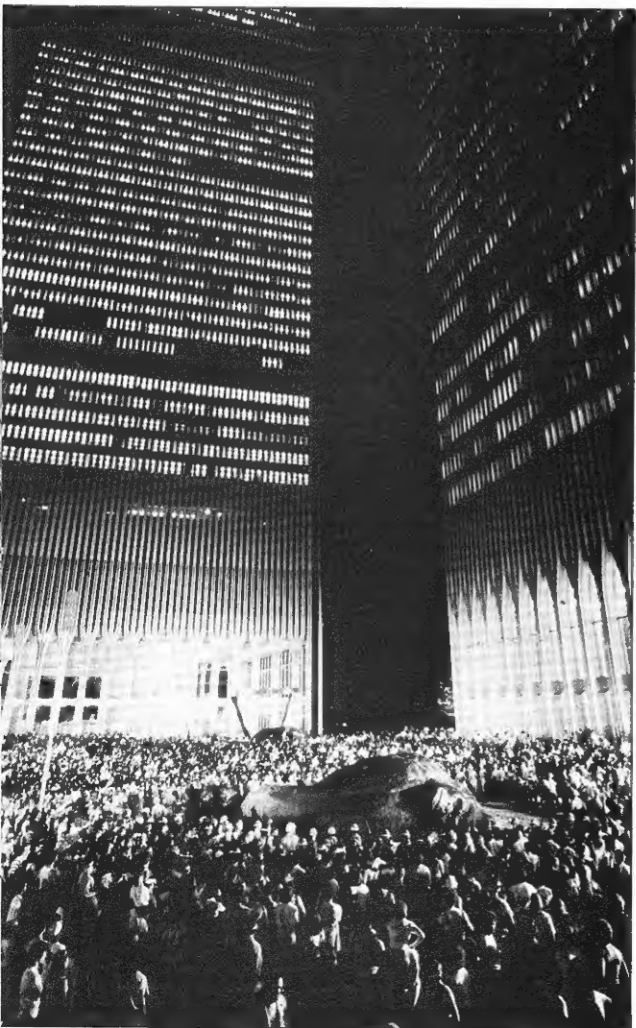
Certainly Paramount and DeLaurentiis got tremendous mileage out of the publicity generated by the event. In addition to the news stories of the filming, there was additional press about Paramount's battle to gain permission to erect yet another Kong model in Times Square—where it would stand through the premiere of the film on December 22. The proposed model would have a crumpled helicopter in one hand and an hysterical lady in the other.

This Times Square version of the ape was to be a mere 35 feet high—rather than the 40 feet of the filming model used at the Trade Center. The specifications called for it to be capable of withstanding 100-mile-an-hour winds; it would be surrounded by a 10-foot-high fence and guarded by security cops around the clock.

Everything was going smoothly until the City Council decided that the stunt might just be a bit too self-serving for Paramount, and voted 20-3 not to grant the permit requested. Permit was denied in spite of Paramount's willingness to renovate the pedestrian island on which the ape was to stand after they had removed the thing.

Not to be outdone in the self-serving department, however, several city fathers indicated that a permit might be granted after all if Paramount were to "donate" a tidy sum to be used in the area for other renovations. A figure

(Continued on page 53)



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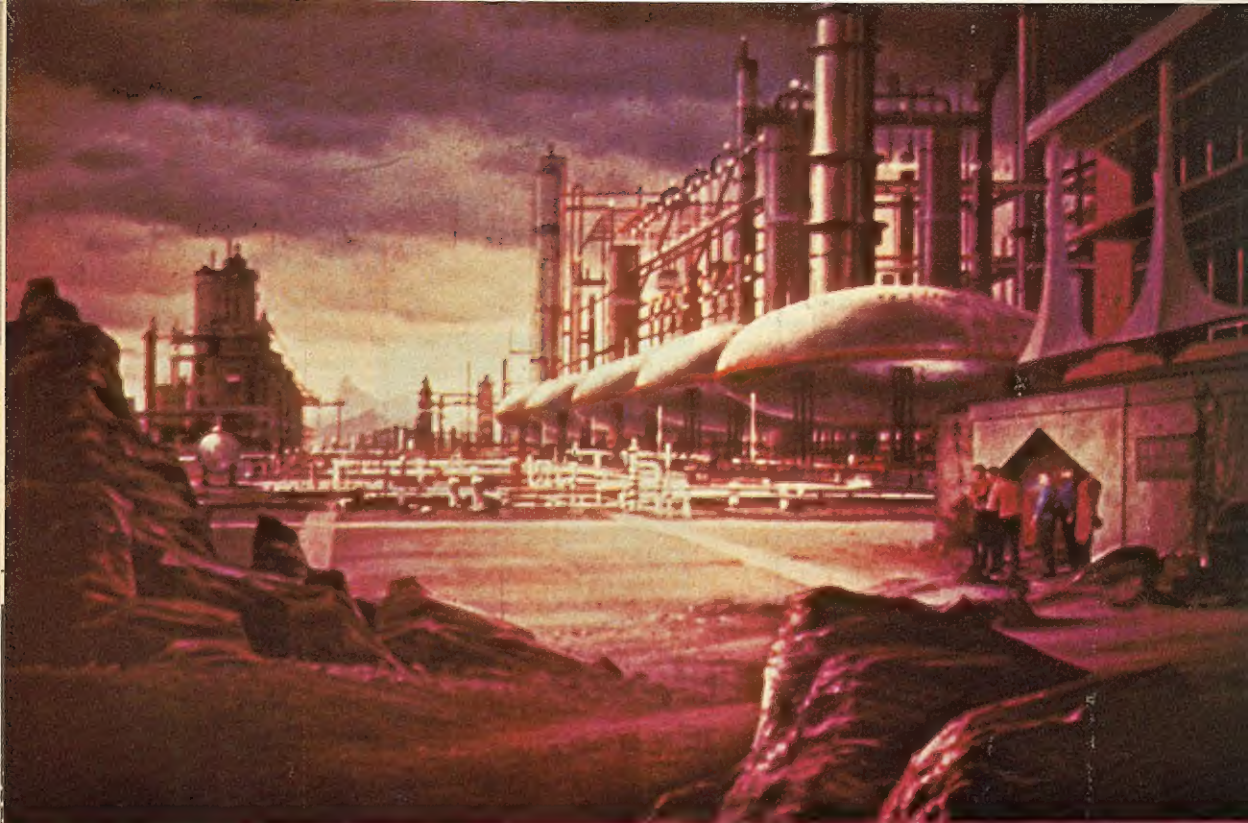
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Above: The lithium cracking station from "Where No Man Has Gone Before," the second *Star Trek* pilot. The effects were very good for TV at that time.

Below: Roddenberry outside his mountaintop residence in L.A.



By KEZ HOWARD

G.R.A.S.—The Gene Roddenberry Appreciation Society—is undoubtedly the first nationwide official fan club devoted to a television writer and producer. G.R.A.S. is not a *Star Trek* club and not a club devoted to any stars of the show.

Roddenberry receives several hundred pieces of mail per month—mail that expresses appreciation for Roddenberry's many ventures: for *Star Trek*, for *Genesis II*, for *The Questor Tapes*, for whatever tales of excitement and imagination he is or has been connected with.

This inventive, intelligent, courageous man has answered a need in the rather bleak esthetic world of the mid-Twentieth Century. He is almost the only creator who has been serious in his presentation of heroic men and women; and he is virtually alone in his projection of man's future as an *improvement* over the world of today.

It is easy both to congratulate the man and to wonder in dismay why there are so few like him. It makes one wonder: what sort of person is it who can not only retain his belief in

heroes but also succeed in projecting those beliefs publicly, in a culture still dominated by an anti-hero esthetic?

Roddenberry has always been a man of both action and intellect. In fact, his adult life can be divided in two: we can characterize him as two radically different people and see that it is a melding of the two that best explain this extraordinary man.

Gene Roddenberry number one:

An avid adventurer from childhood, young Gene joined the Air Force during World War II and served as a B-17 pilot in the South Pacific. He flew 199 missions and was a survivor of a crash that demolished his plane.

Undaunted, he became a commercial pilot for Pan Am after the war. He flew the India-Istanbul run and was piloting the day that line suffered an historic disaster. He was one of only seven survivors and was given the Civil Aeronautics Authority's highest commendation for his heroic action during the calamity.

In an abrupt shift in career directions, he joined an even more dangerous profession: he became a

It is an unusual man who can preserve his vision and moral sense—when all about him are losing theirs—and an even rarer man who can develop the skills that allow him to share his vision with others. For the invention of *Star Trek*—a show that has given the world back its optimism and its youth—what was needed was . . .

Two men in one: GENE RODDENBERRY

rookie with the Los Angeles Police Department.

He handled every imaginable police assignment, from traffic control to narcotics cases. From 1948 to 1953, he came to be regarded as an expert in narcotics and drug addiction.

In 1956, Gene Roddenberry became a successful television writer, earning more than four times what his job as a narco cop had paid him.

He had married Eileen and became the father of two daughters, Darlene and Dawn.

Gene Roddenberry number two:

An avid reader, able to keep to himself happily, young Gene discovered and fell in love with science fiction when he was in junior high school.

Literature became more than a casual hobby to the young man, and he turned to romantic classics. His favorite adventure series to this day are the Horatio Hornblower stories by C.S. Forester.

In the late 1940's, Gene began to feel that he had a viable talent for writing and was particularly interested in writing for the promising new medium: television.



Gene Roddenberry working at his desk, hopefully on another script of the new *Star Trek* movie. The model of the U.S.S. Enterprise on the desk was one of those used in the series.



Gene began his writing career by contributing articles to magazines and later wrote for top television shows. He then turned to production with his series *The Lieutenant* before going on to *Star Trek*.

By the time his season with *The Lieutenant* was drawing to a close, he had developed the first threads of a complex TV series idea: setting an Horatio Hornblower-type character within the science-fiction framework of what was described in its early outline as a "wagon train to the stars."

He called the idea *Star Trek*.

* * *

Today, Gene Roddenberry (numbers one and two combined) lives an active, creative life on his mountaintop in a Los Angeles canyon, which he shares with second wife Majel and the beginning of his second family, two-year-old Gene, Jr. ("Rod").

His adventurous side enjoys flying, boating, motorcycles and swimming, while his intellectual side writes screenplays for movies and television—usually involving the elaborate inventiveness required to create whole new universes—and is at work on a first novel.

His visual creativity finds an outlet in jewelry design and, according to Stephen Whitfield (in *The Making of Star Trek*): "More than once, Gene's sense of design and intuitive feeling for the harmonious blending of colors have been employed in maintaining the excellence for which *Star Trek* has been noted."

For *Star Trek* to be created, there had to be a man whose inner life was not a battlefield—whose intellect and sense of adventure were not in conflict.

It took a renaissance man.



Roddenberry's love of adventure has taken him from being a pilot to the Los Angeles police department to producing for television.

He began to write in earnest. His first efforts were articles for magazines, but eventually he began to turn in outlines and completed scripts to the television offices opening up in Los Angeles.

His first sale to television came in 1951.

Then came a sale to *Chevron Theater*—a science-fiction adventure called *The Secret Defense of 117*, which was produced starring Ricardo Montalban.

Other TV producers saw Gene's work; soon he was writing for the best: *Dragnet*, *Four Star Theater*, *West Point*. Eventually he was offered the job of head writer for *Have Gun Will Travel*.

One of his *Have Gun* scripts, *Helen of Abajinian*, earned that year's Writer's Guild Award for best western.

In 1963, Roddenberry—now one of the top television writers—became a producer.

He moved into offices at MGM and started production on a series which he himself had created: *The Lieutenant*.

The Star Trek movie:

*It's untitled, unwritten, and uncast—
but it's about to go into orbit!*

By JIM BURNS

Surely there's no more anxiously awaited event in the sci-fi world than the *Star Trek* movie. It has been an on-again, off-again project. The originally announced filming date—July 15, 1976—came and went, and *Star Trek* fans worldwide began to worry whether or not the movie would ever be made. This is what happened and how things stand now:

When Paramount Pictures announced they would be producing a *Star Trek* movie for theatrical release—nearly a year and a half ago—Gene Roddenberry immediately began work on possible screenplay ideas. His first was one concerning the formative years of the characters—their days at the Space Academy, their first assignments, their coming together to man the Starship Enterprise, and the construction and launching of the UFP Starfleet.

This idea never made it to the submittal stage. The first script Roddenberry completed was on a different subject—and was rejected.

"The first script," Roddenberry recently explained, "was a story that dealt with the meaning of God. What I think bothered Paramount was that I had a little sequence on Vulcan in which the Vulcan masters, the people Spock studied under, were saying: 'We have never really understood your Earth legends of gods. Particularly in that so many of your gods have said, "You have to bow down on your bellies every seven days and worship me." This seems to us like they are very insecure gods.'"

The film's largest problem at this point is that Paramount still has not approved any of the screenplays or outlines that have been written. Both Robert Silverberg and Chris Knopf have written full screenplays; and Harlan Ellison, Dick Simmons, and Theodore Sturgeon have written outlines. All of them have been rejected

by Paramount.

In an attempt to get the production off the ground, Roddenberry has completed yet another story treatment which will soon be shown to Paramount executives. Aside from the fact that this new story takes place five years after the Enterprise's "five-year mission to seek out and explore..." no information is available concerning plot.

According to Susan Sackett, Roddenberry's secretary (and an accomplished writer herself), Gene is now deciding on just one writer—a skillful and highly experienced screenwriter—who will develop what will be the film's screenplay—just in case Paramount decides not to use Gene's latest treatment.

The film—budgeted at a big \$5,000,000—is now to start shooting in January.

The television series had special effects that were quite good for its time, but there were unfortunate limitations both in budget and the small-screen format. The movie version will show considerable improvement in the effects department—due to the large production budget and a new process called Magicam.

Roddenberry told New York reporters about the new process:

"Magicam is basically two cameras that are synchronized perfectly with one another. There's one huge one with which you photograph actors in a blue background [this is essentially the television Chroma-Key process] which will disappear when you blend it with the other camera which is shooting a miniature. The actors are then keyed where to walk, what to touch, and so on, and they then appear to be walking through the miniature set. This enables us to build a whole ten miles of miniature city for considerably less cost than you could build a real one—and that's a big advantage. Sometimes, though, Magicam

doesn't work out. For instance, if we do the bridge of the ship, I would not want it to be done in that process because I want a real set so that the actors can relate to their instrumentation and so on by actually seeing it. I'll use Magicam in the movie only to the point where it stops being better than film."

The original settings created for the television show, incidentally, have been destroyed. New Enterprise settings will be built and will be designed in much greater detail than was needed for TV.

All of the *Star Trek* original cast will be back to make the feature film, if all are available and if all will agree to the contracts Paramount offers them. At this point, negotiations are still in progress to secure the services of William Shatner and Leonard Nimoy.

Roddenberry told STARLOG that he wants to use not only the original actors but the production people as well.

"I'd like to use all of the original production people on the film. People like Fred Phillips with makeup, Matt Jeffries with set design, Bill Theiss with clothes design, and all the others. I thought they were the best when we were first doing *Star Trek*, and I still do now. I think the story with them is the same as it is with the actors. If available, they'd all like to do the film."

Roddenberry will be producing the *Star Trek* movie under executive producer Harry Isenberg, a man who has spent many years working in television.

Many *Star Trek* fans remain doubtful that there will be a *Star Trek* movie, and Roddenberry admits that the production has already suffered several setbacks. Yet when asked if he believes we will ever see a full length *Star Trek* motion picture, Roddenberry answers quite simply, "I'm positive." ★

FAMOUS

"There is no TV in Sri Lanka, so I have no chance of seeing *Star Trek*. But I did enjoy many of the earlier episodes and had an interesting meeting with Gene Roddenberry when we were both on a TV show in Tucson a couple of years ago.

"The durability of *Star Trek* and its fans is certainly a most interesting phenomenon, worthy of a sociological study!

"Gene did a remarkable job before exhaustion, over-exposure, and network idiocy scuppered the series. He must be a masochist to keep trying!

"I think I am happier to be living in a country with no TV rather than commercial TV—though perhaps a judicious mixture of both commercial and public is the best thing."

Arthur C. Clarke

(Inventor of the "fixed" communications satellite, author of *Rendezvous with Rama*, 2001: *A Space Odyssey*, and *Imperial Earth*.)



"*City on the Edge of Forever*, a Harlan Ellison story. I thought that was one of the better shows that we did... I liked *Metamorphosis*, and I thought *Miri* was a good show. *Tomorrow is Yesterday*, a Dorothy Fontana script... I thought it was one of the best."

DeForest Kelly

("Dr. Leonard McCoy")



"*Star Trek* was the hardest series on the air to write for. Too many professional TV writers didn't understand science fiction—they couldn't handle the format. They didn't realize that science fiction is more than just a western with ray guns."

David Gerrold

(Author of *The Trouble with Tribbles*)

"We get more mail and phone calls on this show than any other show we've ever had on the air. When the program is on the schedule and we preempt it for a special, our switchboard gets so overloaded we can't handle all the calls."

Program Director, Channel 13, Los Angeles

"*Star Trek*... the most sophisticated example of science fiction on the television screen."

Isaac Asimov

(Science and science fiction writer)

"The interest in the show is greater now than it was last year, or for that matter, when the show was on the air in prime time."

Gene Roddenberry

(Susan Sackett's boss)

"The numbers keep growing geometrically, while the stories get older and older. It's really bizarre. The fans have gone to such great lengths to keep the show alive. They've written thousands of letters and the business of selling *Star Trek* books, magazines, bumper stickers, spacecraft models and props, T-shirts—you name it—has grossed millions of dollars nationwide. There hasn't been a campaign like it since Beatlemania."

George Takei

("Helmman Sulu", from an interview in the *New York Daily News*, March 2, 1975)



TREKKIES

"The day *Star Trek* was cancelled, I could have cut off heads at the network. It was a marvelous show."

Rod Serling

(Late creator of *The Twilight Zone* and *Night Gallery*)



"Reasons for the show's popularity are many. It offered good plots—many of them highly imaginative, and scripted by leading science fiction writers—as well as action, adventure, and the use of highly technical and sophisticated gadgetry."

David Shuit

(In *The Los Angeles Times*)

"It blows a lot of corporate minds when executives pass by my office at 6:30 p.m. and see Captain Kirk coping with Klingons rather than seeing the 6 o'clock news on my monitor. Towards the end of what is usually an incredibly hectic day, escaping aboard the U.S.S. Enterprise is a welcome relief."

Linda Allen

(Executive Producer, WCBS-TV, New York)

WHAT THEY SAY ABOUT STAR TREK

"The *Star Trek* cult is based, in my opinion, on four things:

- 1) Young people of intelligence who are concerned with our world and with their own lives are naturally interested in science fiction, since this is the only form of fiction that deals with the future and with change—and it is in a changed future that the youngsters will mature.
- 2) There was enough respect for science in the program to give it the support of the more sophisticated portion of the science fiction audience—who are the opinion-makers.
- 3) Many *Star Trek* episodes dealt with ethical problems that were resolved in humane fashions. Even a 'monster' was viewed sympathetically when she turned out to be a mother protecting her child.
- 4) There were interesting, idiosyncratic, and sympathetic characters about whom one's feelings could crystallize."

Isaac Asimov

(Excerpt from *Cue* magazine)



"I for one refuse to believe that an enterprise so well conceived, so scrupulously produced, and so widely loved can stay boneyarded for long. And I have 1,898 letters from people who don't believe it either."

James O'Brien

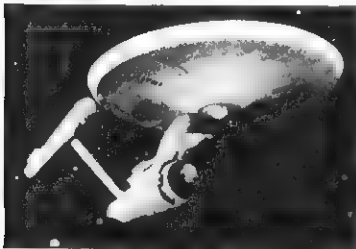
(Late British science fiction writer, from the introduction to his original *Star Trek* novel, *Spock Must Die*)

COMMUNICATIONS

MOSTLY ABOUT STAR TREK

... I thought your new magazine to be quite a relief after trying to save TV Guides in order to have a small description of each *Star Trek* episode ... I do have two comments (or corrections) about your book. In the *Bionic Woman* section, Jamie Sommers' name was spelled "Jaime" each time, and it made me pause a moment to read it. Also, in the *Star Trek* filmography, the picture on page 52 is from "Mirror Mirror" not from "The Naked Time," and it is backwards. Also, both pictures under "Mirror Mirror" were backwards—in addition to the top picture on page 42.
Bob Nocero
Orlando, Florida

There were indeed mistakes in the spelling of the name in the *Bionic Woman* article, but oddly enough, it is Jaime Sommers—probably because it comes from a real-life woman who spells her name that way. But you're absolutely right about the *Star Trek* pictures. We realized the films had been "flooded" when it was too late to have them reprocessed. It had to do with emulsion being on the wrong side of duplicated slides—and things like that. We had to run them reversed or not at all. Our only excuse for running the "Mirror, Mirror" picture with "Naked Time" is abject stupidity.



... I have never found out what the letters NCC stand for on the USS Enterprise NCC-1701. Do you know?
Bryon Cannon
Hutchinson, Kansas

That's the Naval Construction Contract number.

... In the book *The Making of Star Trek* by Stephen E. Whitfield, the episode entitled "Friday's Child" is listed as being aired on March 22, 1968. In your magazine, the same show is listed as being shown on December 1, 1967. I am not a member of that group known as "Trek-kies," but I would like to know which viewing date is correct.
Bryan Reese III
Tampa, Florida

"Friday's Child" probably was originally scheduled for airing on March 22. But, in fact, *Star Trek* was pre-empted that night by a special on the Ringling Brothers circus. In reshuffling their schedules, "Friday's Child" ended up on the earlier air date, December 1. By the way, it was one of five episodes which never made the reruns that season.

... Being in Colorado I have never had a chance to go to a *Star Trek* Convention in order to obtain the information that I seek. I want to obtain internal diagrams of the Starship Enterprise.
Jack D. Heidrick
Brush, Colorado

Those diagrams have been published and are now available in bookstores. If your local outlets aren't carrying them, get a store to order you a set from Ballantine Books (these are full-sized, fold-out blueprint mechanicals, not book pages).
Cost: \$5

VOICE IN THE WILDERNESS

... I am the only person I know who is really interested in science fiction or *Star Trek*. I have no real close association with an organized group. I belong to one fan club that sends me a pamphlet every other month, but I think that is more for people younger than myself (I am 16). Anyway, it might be a good idea to give us a little more information on how to get in touch with clubs and other fans.

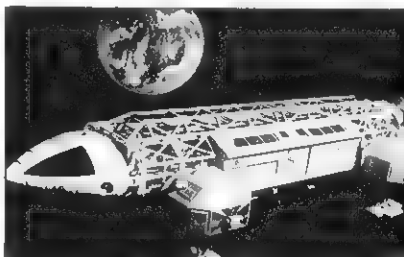
Frances J. Rushton
Dothan, Alabama

Boy, do we sympathize with you! Both of *STARLOG's* editors grew up in little Texas watering holes and had very little in common most of those around us. Certainly—we'll be printing as much information on fan clubs and the like as we are able to get. And be patient. Someday you'll never have to look at another peanut. (Dothan is the peanut capital of the South.)

SPACE 1999

... One of the things I noticed immediately was your very optimistic approach to all the new movies you told us about. I thank you for the encouragement. But I am forced to tell you that I sincerely feel you handled the *Space: 1999* article all wrong. You were optimistic about everything—except 1999. To be quite honest, I was very upset to read of the changes that were coming up. I hope Gerry and Sylvia Anderson do not end up ruining a very successful show.
Doug Neal
Kalamazoo, Michigan

Maybe it was our fault, but you misunderstood the intent of that article. It too was intended to be optimistic—expressing a hope that a hit show could be made even better, and congratulating the producers for trying.



... Your article on *Space: 1999* was terrific although it was small and short. I loved it anyway. I'm writing to get information about (1) the address of any *Space: 1999* fan clubs, and, if there are none, information on how to start one; (2) how to get the stars' addresses; and (3) how to get photos, stills, posters—any kind of materials.

Mike G. Monroy
Bossier City, California

Luckily, your three questions all have the same answer: write to *Space: 1999*, Independent Television Corp., 555 Madison Avenue, New York, New York 10022—attention Joe Fusco. Joe was telling us just the other day that some clubs are now being formed.

ASIMOV AND THE CONVENTIONS

... Being a die-hard *Star Trek* conventioneer, I couldn't help but notice the piece entitled "The Conventions as Asimov Sees Them." Was this not strikingly similar to something he wrote for one of the convention programs?

Robert Austin
New York, New York

Isaac Asimov's delightful article on attending *Star Trek* conventions was indeed an updated version of a piece he originally wrote for *The International Star Trek Convention 1973 Commemorative Program*. Copies of that souvenir book are being sold via mail order by Tellurian Enterprises and at many *Star Trek* cons.

... One thing I missed in your last issue was news of Conventions. Can't you keep us up to date on the cons—*Star Trek* and otherwise?
Aeron Copelin
Los Angeles, California

STARLOG QUESTIONNAIRE

Indeed we can. We plan to print notices of conventions and fan meetings worldwide. In fact, we should announce here that we hope convention committees and fanclub president will write informing us of their activities, so we can in turn keep our readers better informed.

PUZZLE GOOFS

... This is just a brief letter to let you know how very much I enjoyed your new production, STARLOG. I especially enjoyed the *Star Trek* collection and the interviews. Just to poke fun, however, at your resident "expert" on the word-builder puzzle, here is my list for his TRIBBLES: list, tile, isle, sire, slit, sill, blest, islet, stile, best, bite, lest, rise, stir, bible, blister, istle, tribe, bier, rest, reis, rite, serb, bister, bribe, lister, bestir, bile, erst, tire, site, tier, bleat, bristle, liter rite...

Estelle Spears
Washington, D.C.

Gulp. Our "expert"—whom we apparently overestimated—said you should find 14 such words. Our readers—whom we apparently underestimated—have deluged us with lists like yours.

... In your premiere issue of STARLOG, you had an anagram puzzle of a *Star Trek* term. Number 32 is supposed to be "Metamorphosis" but the clue, SHORE MOIST MOP, does not contain an A. I think it is a misprint.

Gail Abbott
Belpre, Ohio

Right you are. It should have been SHORE MOIST MAP

P.S.

We're flattered that so many readers have complained about waiting three months between issues of STARLOG. Good news—we have stepped up our schedule as much as possible, while still taking all the time it requires to assemble the photos, art, stories, and other editorial materials necessary to maintain the quality level of STARLOG. Watch for our next issue, NUMBER 3, to go on sale at newsstands around the country on Tuesday, November 23rd... that's the week of Thanksgiving Day. Keep those nice complaints coming.

Send your comments, questions, and complaints to

STARLOG MAGAZINE—Letters
180 Madison Avenue, Suite 1503
New York, New York 10016

In the premiere issue of STARLOG, we asked our readers to send in a questionnaire. As an added inducement, we announced a drawing of twenty-five of the questionnaires. Those drawn would win a free copy of STARLOG #2. And for those who had it together enough to answer (correctly, of course) the STARLOG Trivia Question, we offered a full year's subscription. We cannot offer this kind of prize each time, but we sincerely hope that you will continue to write and let us know what you like, what you don't like, and what you would like to see in future issues of STARLOG.

The trivia question was:

"On the back cover of this issue, Lindsay Wagner is accompanied by what actor? ... and what was the name of that episode of *The Bionic Woman*?"

Many people guessed the actor's name: Andy Griffith. What stumped a lot of folks was the title of the episode. Some wrote that the episodes were not named (wrong!); some simply guessed (with some very good, incorrect titles); and some described what happened in perfect detail, but could not remember that it was called "Angel of Mercy." The winners are listed below with those winning subscriptions noted with a star (*):

Scott Gamble
Columbia, Alabama

Scott Riddell
Redmond, Washington

*Joe Thomas Cooper
Jackson, Mississippi

Noel B. Taylor
San Antonio, Texas

Daniel Erickson
Worthington, Minnesota

Billy Meadows
Charleston, West Virginia

Tracey Tyler
Appleton, Wisconsin

John D'Amada
Miami Springs, Florida

Teresa Diaz
Deatsville, Alabama

Tom Smith
Haworth, New Jersey

Eddie Armstrong
Bayshore, New York

*Shane Shellenbarger
Phoenix, Arizona

*S.T. Robinson
Frankfort, Kentucky

Charles S. Farriss III
Gaffney, South Carolina

Joseph Stinebaugh
Panama City, Florida

*Karen Vasquez
San Diego, California

William Thurmond
Greenville, Mississippi

*Marcia Shepard
Wichita, Kansas

Timothy Huff
Anawalt, West Virginia

Janet Thomas
Elwood, Indiana

Lee Mata
Angleton, Texas

*R.G. Jacobs
Coquille, Oregon

Roger Aday
Wellington, Kansas

George Perkins
Brookings, South Dakota

*Sean N. Smith
Philadelphia, Pennsylvania

Let us hear from you . . .

Mail to: STARLOG Magazine
180 Madison Avenue, Suite 1503
New York, N.Y. 10016

(1) My age is _____

(2) My three favorite magazines are _____

(3) My favorite article in this issue of STARLOG is _____

(4) My least favorite feature in this STARLOG is _____

(5) In future issues of STARLOG, I would enjoy seeing the following subjects, personalities, writers, movies, TV shows, etc. _____



Exploring Logan's 23rd-Century World

The Complex society depicted in MGM's new *Logan's Run* is often visually breathtaking. But the situations sometimes are only partially represented. One is left hungry for more data and more meaning. Sometimes the information is there—but is glossed over so parenthetically that it fails to register. We here present a detailed excursion through Logan's world—stressing the delicious vocabulary developed for the novel and the film, and with material added from the novel to make the MGM world of the future more fully intelligible.

By BILL IRVIN

It's a world of full employment, stable population, plenty of ecologically balanced (vegetarian) food for all, freedom from political upheaval, freedom from family entanglements, with sex the national pastime ... and it's only for the young.

In the 23rd-Century world of *Logan's Run*, life is terminated automatically at age thirty—to make way for new citizens. There is no religion and hence no morbid superstition regarding death. But Logan (Michael York) does not want to die. He, and others like him, run—in an attempt to escape the inevitable.

How did such a world come into being? The movie offers no clue; but the novel—by William F. Nolan and George C. Johnson—explains that toward the beginning of the 21st Cen-

tury, there was a "Little War"—which wasn't a war at all. Its roots were in a period of student unrest combined with a population explosion and resultant famine.

The students who rose to power imposed their own solution: zero population growth accomplished by the thirty-year limit upon age.

Computer technology had reached such a highly-advanced state that all the functioning of the society could be placed in the hands of *The Thinker*—a vast computer complex that substituted for constitution, congress, and courts of law.

Logan lives in a world of absolute pleasure—and enslavement to a machine. (Incredibly, this is never spelled out in the movie; one can easily imagine human rulers off-screen somewhere acting as present-day programmers of the computer system.)

Living in massive hermetically sealed, pollution-free domes, the citizens' only awareness of time and date come from: the *lifeclock* in the arcade (the social center of town), and the *timeflower*—which is implanted in the palm of each new-born baby, and which is worn throughout life.

The *timeflower* is a radiant crystal that changes color to denote the allowable stages of life: white from infancy to age 8, yellow from 8 to 15, green from 15 to 22, and red from 22 to ten days before one's thirtieth birthday. For the last ten days, the *timeflower* blinks until *lastday* when it turns symbolically black.

Babies are conceived by *seed-mothers*, but the embryo is then incubated and raised in *nurseries*. The babies are handled by robots called *autogovernesses* and are given a sense of humanity in *loverooms*.

In line with the pleasure-orientation of this youthfully designed culture, there are *drug shops*, *love shops* (for anonymous promiscuous sex), and a plastic surgery center called the *New You Shop*.

In the *New You* emporium, laser surgery is performed on an *aesculaptor* equipped with a *cryoprojector servicer*.

Michael York (Logan) travels with Jenny Agutter (Jessica) via *maze car* through a confusing network of transparent tubes. All one needs to do is to tell *The Thinker*, the central computer, one's destination.

Right: For *Logan's Run's* "futuristic" interior settings, the cast and crew went to an actual location. These scenes were filmed inside a new shopping mall in Dallas, Texas.





Power for the city is produced by a *hydro-galvanic system* which harnesses the energy of ocean waves. The system is maintained automatically, via the age-old method programmed into *The Thinker*.

The established order seems perfect, immutable, and inescapable. But there are those who do not succumb to the planned order. Criminals and misfits are not uncommon. And at each *lastday* ceremony in the *Carrousel* arena, *runners* can be anticipated. *Runners* reject the state's right to take their lives and attempt to escape to the imagined safety of *Sanctuary*. (In the book only, *Sanctuary* exists as an "underground" society situated at an abandoned space station near Mars.) The *runners* believe that the promise of *life renewal*—years added to their allowable life span—at *Carrousel* is but a cruel hoax; death is inevitable.

In a display of pageantry and almost mystical liturgy, citizens of *lastday* dress all in white, including face masks that make the participants anonymous to the watching crowds, and enter an elaborate enclosure that spins the participants upward toward a *rainbow ring* and "life renewal." It's a stunning effect

Above: In one of the most sensational scenes in the film, 30-year-old *Lastday* celebrants are cheered on by the spectators as they are spun upward toward *renewal* at *Carrousel*.

Below: As the "perfect" society of Logan's world begins to crumble, so does the physical world. The hermetically sealed domes over the city explode—leaving the people to find maturity and a natural death.



in the film! And appropriately chilling as the crowd cheers the participants on with gleeful enthusiasm.

There are other notable spectacles in this MGM city of the future. *Maze cars* move through transparent tubes under air pressure and transport citizens at high speeds throughout the vast modern domed city. Directions are given to the *maze cars* by voice command, and *The Thinker* handles movement and switching.

The Thinker also operates the numerous *scanners* that can examine any object or person to determine its history and identity.

The most photographically revolutionary scene is that in which Logan, under interrogation, has his mind fragmented into six separate parts and images. Through the use of actual holograms, we see Logan performing seven different speeches at the same time, with each facsimile acting independently.

The movie offers no explanation for the *Ice Room*—a weird and frightening surrealistic setting in which our heroes find themselves. In the novel, it is an ironic penal institution called *Hell*—situated in the Arctic Circle and made more grotesque by the existence of the half-man, half-machine:

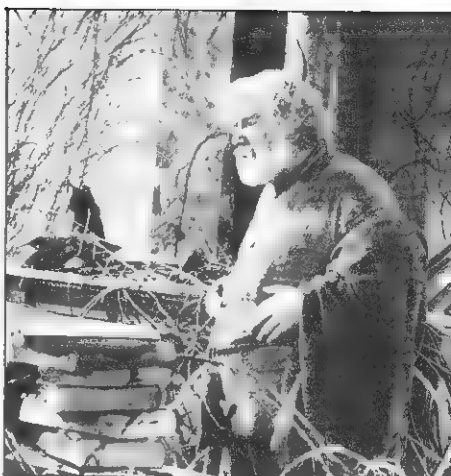
Box. It is Box' function to carve beautiful statues in the ice for all there to "enjoy"—to make the starving freezing prisoners suffer their loss of civilization even more. The runners arrived there by making a wrong turn in their escape route.

The key to the movie's climax was also left out: the fact that a single well-placed blast of a ray gun could bring the walls tumbling down—if that shot were to destroy *The Thinker*.

The most regrettable omission from the movie is the book's theme.

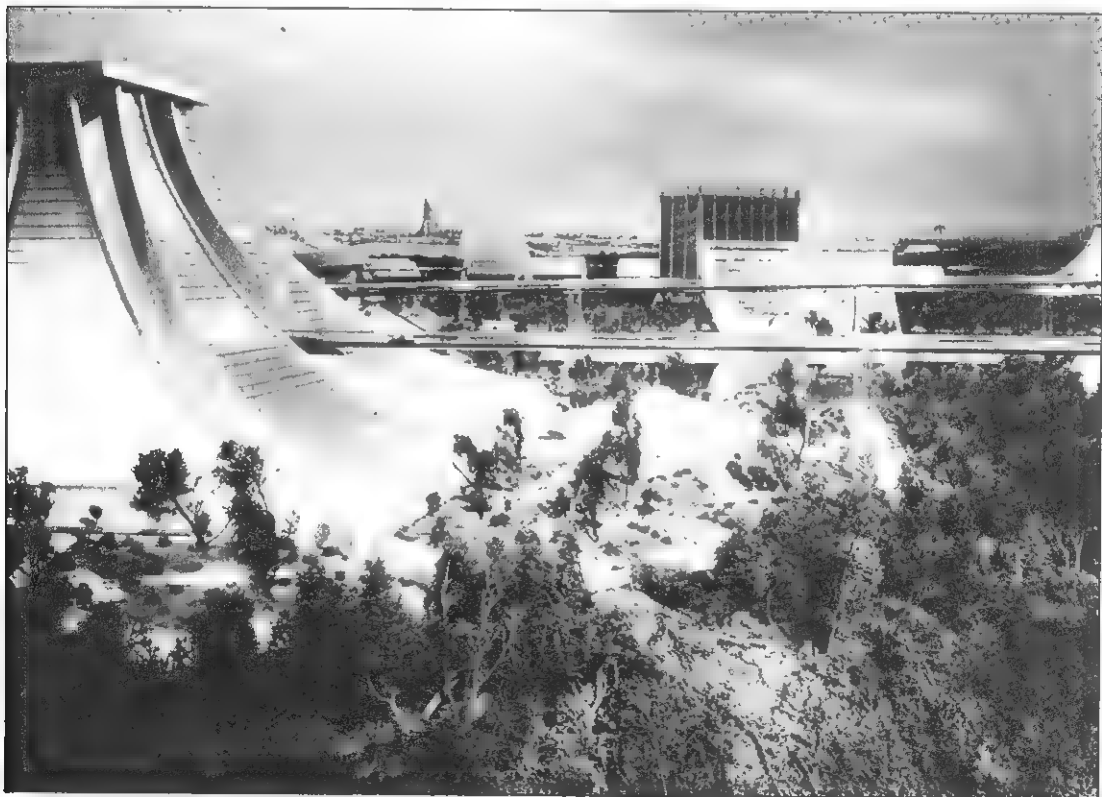
The film merely said that it is inhuman to destroy people against their will, and perhaps without their knowledge, at the age of thirty. The novel, on the other hand, stressed the loss to society of *maturity*—the intellectuals and professionals over the terminal age, who might have prevented the world from coming apart at the seams!

The movie is certainly worthwhile. The adventure story of an escape and a chase is suspenseful and there are thought-provoking events along the way. But with only a smattering of greater detail and clarity, it might have been a much more important film. ★



Above: Peter Ustinov is the Old Man living in the ruins of Washington D.C. He is the first old person either of them has ever seen. They return with him to the domed city and cause its ultimate downfall.

Below: The city of the future in the film is protected from the weather by domes overhead. There's no pollution, no starvation, no political upheaval. Sex is free. Living longer than 30 years is the only crime.



SCI-FI LIBRARY



APOLLO HISTORY

NASA has finally completed and published the long-awaited picture history of the Apollo program. *Apollo Expeditions to the Moon*, edited by Edgar M. Cortright, was worth waiting for. With many beautiful full-color photos, on high-quality paper, the book does a splendid job of recalling the drama and thrill of the moon landings, while being thorough in its profusion of technical details. The 313-page book is actually written by many of the principal actors in the drama; chapters include: "Saturn the Giant," by Werner von Braun; "This is Mission Control," by Christopher C. Kraft, Jr.; "The Eagle Has Landed," by astronauts Michael Collins and Edwin (Buzz) Aldrin, Jr.; "Ocean of Storms and Fra Mauro," by astronauts Charles Conrad, Jr. and Alan B. Shepard, Jr.; plus many more. *Apollo Expeditions to the Moon* may be ordered from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, for \$8.90; stock number 033-000-00630-6.

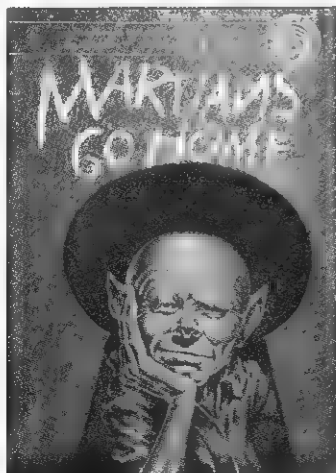
NEW TREK AND 1999 BOOKS

Biggest news from Ballantine concerns their plan to publish, in October, *The Star Trek Concordance*—the "ultimate" *Star Trek* reference book; and *The Making of Space: 1999* a behind-the-scenes look at the episodes, the special effects, the stars and the production people.



LINDSAY WAGNER AS THE BIONIC WOMAN

Belmont Tower Books will inaugurate their series of non-fiction profiles with *Lindsay Wagner, The Superstar of The Bionic Woman* by STARLOG editor David Houston. Available in late October, the 95-cent photo-illustrated paperback contains both biographical stories on the actress and background information on the creation of both the *Six Million Dollar Man* and *Bionic Woman* TV shows, including a complete filmography of all first-season shows of *BW*.



NEW FROM BALLANTINE

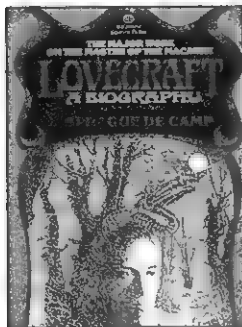
The great paperback sci-fi library from Ballantine Books grows more vast by several new titles each month—some original works, some valuable reprints. Here are the latest:

The Survival Game, by Colin Kapp—in which Colonel Bogaert is stranded on primitive Avida by rival star lords attempting to determine whether Earthlings are strong and clever enough to join the empire. If Bogaert survives, they are.

The Reavers of Skaith, by Leigh Brackett—the final book in a trilogy featuring Eric John Stark (the first two were *The Ginger Star* and *The Hounds of Skaith*), in which Stark tries to bring interstellar travel to a dying planet.

Star Trek Log Eight, by Alan Dean Foster—more adventures aboard the Enterprise, taken from the stories developed for the animated series.

The Early Del Rey, vols. I and II, by Lester Del Rey—24 of his earliest stories, dating back to 1938, with autobiographical notes about the stories and the sci-fi field



during Del Rey's growth as a writer.

Martians, Go Home, by Fredric Brown—a delightful comedy about an invasion by millions of irritating and disruptive little green men. Brown's novels are all classics, and this is one of his best and wildest. Ballantine plans to issue a series of Brown reprints, the next: *The Best of Fredric Brown*, edited by Robert Bloch.

Lovecraft: A Biography, by L. Sprague de Camp—an abridged version of de Camp's bestselling biography of the great American writer of horror, fantasy, and science-fiction.

The Case of Charles Dexter Ward, by H.P. Lovecraft—released in conjunction with the biography, this is Lovecraft's only full-length novel. It concerns alchemy, black arts, and revival from the dead.

The Doom that Came to Sarnath, by H.P. Lovecraft—a collection of twenty stories. Included are: "The Other Gods," "The Tomb," "The Cats of Ulthar," and "Imprisoned with the Pharaohs." This volume also contains a complete chronology of the massive body of work created by Lovecraft.

Futureworld, by John Ryder Hall—an adaptation from the movie script.

A DOUBLEDAY FIRST

Octavia E. Butler's first novel, *Patternmaster*, has been published by Doubleday (\$5.95, 186 pages). The intriguing story is set in a future post-cataclysm Earth in which the Patternists possess psychic powers that have forced them into a cast system: the more powerful force the less psychically adept into submission. The plot concerns the two sons (one more powerful) of the leader, and the world they vie to create. Philosophical debate is at a minimum and there's lots of action. A fine first novel.



THE PLANTS TAKE OVER

There's a new collection of short stories, edited by Vic Ghdalia and published by Manor Books (paperback) dedicated to those who talk to plants. In *Nightmare Garden*, the plants talk back, with a vengeance. The stories (10 of them) include: "Come Into My Cellar" by Ray Bradbury, "Seed Stock" by Frank Herbert, and "The Flowering of the Strange Orchid" by H.G. Wells.

CONVENTION CALENDAR

Here is the latest information we have concerning major sci-fi and Star Trek conventions. If you wish to announce future cons, write to the editor of STARLOG.

MID CON 76

Sept. 24 thru 26

Harry Neuman
1597 Oakley Park Rd.
Walled Lake, Michigan 48088

CREATION 76

Nov. 26 thru 28

Gary Berman
197-50F Peck Ave.
Flushing, New York 11365

Washington Star Trek Convention Nov. 26 thru 29
Washington DC

STAR TREK PHILADELPHIA July 15 thru 18, 1977

88 New Dorp Plaza
Staten Island, New York 10306

As anyone with both eyes and a television set knows, last season's prime time offerings from the various networks were less than impressive. For the science fiction fan, things were ironically just a bit brighter than before. Ironically, because we have been generally ignored since *Star Trek* departed the network airways. But 1975, in contrast, saw the continuation of ABC's *Six Million Dollar Man*, the surprisingly popular spin-off *The Bionic Woman*, and the big series totally ignored by all the networks, *Space: 1999*.

NBC ditched last season's *The Invisible Man* starring David McCallum in favor of another secret agent who can become invisible. *The Gemini Man* stars Ben Murphy as special investigator Sam Casey. Sam works for a group known as INTERSECT, which supplies operatives from its think-tank facility for high security missions. On one such mission, Sam is caught in an underwater radiation explosion. After he recovers, he suddenly finds he has the power to make himself invisible at will. Hence the difference between this and the other version. The only catch for Sam, though, is that if he

can actor who has spent the better part of his career in Britain. Sci-fi fans will recognize him as the man who played Dr. Heywood Floyd in *2001: A Space Odyssey*.

During last season's dearth of good material, ABC came out of it all smelling like a rose. For a period of several weeks on end, the network everyone had considered the also-ran of television actually placed first in the overall Nielsen ratings, and traditional leader CBS fell to number three for the first time in years. ABC certainly wasn't hurt by having Lee Majors as *The Six Million Dollar Man* hauling in strong ratings, and then the show was joined by *The Bionic Woman*, starring Lindsay Wagner. Not only did ABC play the spin-off game very well in this case, but more than a few viewers found *The Bionic Woman* superior to its parent show, largely due to Ms. Wagner's delightful performances. Needless to say, the network has held on to both shows for another season.

This fall, the lead-off episode for *The Six Million Dollar Man* will be "The Return of Big Foot, Part One." John Saxon, veteran of countless sci-fi epics, has been signed as a guest star. Part Two of "Return of Big Foot" will be shown the following

basic situation, but in a straightforward, adventure-story approach to the subject. *Holmes* is obviously played for laughs.

Holmes is played by Richard B. Shull, and both the robot Yoyo and its creator, Dr. Gregory Yoyonovich, are played by John Schuck. Obviously the robot was "modeled" in the likeness of its creator, and that is just about as close to a message as the show will get. Also appearing will be Bruce Kirby as Capt. Harry Sedford and Andrea Howard as Officer Maxine Moon. Maxine finds Yoyo absolutely irresistible, not least because the robot has no romantic programming at all. John Schuck will, of course, be recognized from his role in the movie *M. A. S. H.* as Painless, the dentist, from numerous other films, and his role as Sgt. Enright on *McMillan and Wife*.

In addition to its regular schedule, ABC has lately bought eleven hours of *The New, Original Wonder Woman*. ABC's disastrous experience with another version (*Wonder Woman*, starring Cathy Lee Crosby) might have deterred some folks, but the higher-ups decided that if the treatment wasn't right, the subject matter was. So they have come back with Linda Carter (Miss USA for 1973) and the classic costume, aided and abetted by Lyle Waggoner as WW's faithful and trouble-prone boyfriend, Major Steve Trevor. The first two episodes will be re-runs of the two showings last March and April, and will be Movie of the Week segments on September 11 and 18. Then, throughout the fall more episodes of varying lengths will be

THE NEW TELEVISION SEASON

stays invisible too long, he will remain that way permanently. Therefore, to monitor Sam's metabolism and on-going physical condition, he has a "watch dog" named Abby Lawrence and a boss named Leonard Driscoll. From the information presently available, it is difficult to tell how far into science fiction *The Gemini Man* will venture, but preliminary indications seem to point to a *Mission: Impossible* approach.

Ben Murphy is probably best remembered as Jones from *Alias Smith and Jones* some years back. He also appeared on *The Name of the Game* and *Grif*. Co-starring as Abby is Katherine Crawford, who is probably best known as the daughter of successful writer/producer Roy Huggins and as the wife of Universal Pictures president Frank Price. But, as her official NBC bio puts it, "talented Katherine Crawford is a successful actress in spite of her obviously good connections." The other star of the show is William Sylvester, an Ameri-

can actor who has spent the better part of his career in Britain. Sci-fi fans will recognize him as the man who played Dr. Heywood Floyd in *2001: A Space Odyssey*. During last season's dearth of good material, ABC came out of it all smelling like a rose. For a period of several weeks on end, the network everyone had considered the also-ran of television actually placed first in the overall Nielsen ratings, and traditional leader CBS fell to number three for the first time in years. ABC certainly wasn't hurt by having Lee Majors as *The Six Million Dollar Man* hauling in strong ratings, and then the show was joined by *The Bionic Woman*, starring Lindsay Wagner. Not only did ABC play the spin-off game very well in this case, but more than a few viewers found *The Bionic Woman* superior to its parent show, largely due to Ms. Wagner's delightful performances. Needless to say, the network has held on to both shows for another season.

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week on *The Bionic Woman*. This device of crossing from one show to another by the various characters has proved to be a very successful ratings builder and will be used again later in the season with the three part "Kill Oscar" segments. "Kill Oscar" will begin on *Bionic Woman*, journey to *Six Million Dollar Man*, and then return to *Bionic Woman*. And, finding that science fiction does indeed have an audience (how could anyone have doubted it?), ABC has gone ahead with two other shows. The first of these is a situation comedy called *Holmes and Yoyo*. The basic premise is that of assigning a 425 pound robot, which is supposedly indestructible, to be the assistant to an accident-prone police detective, whose accidents are often fatal—to his assistants. There has been a great deal of confusion between this show and an ABC Movie of the Week called *Future Cops*, starring Ernest Borgnine. *Future Cops* used the same

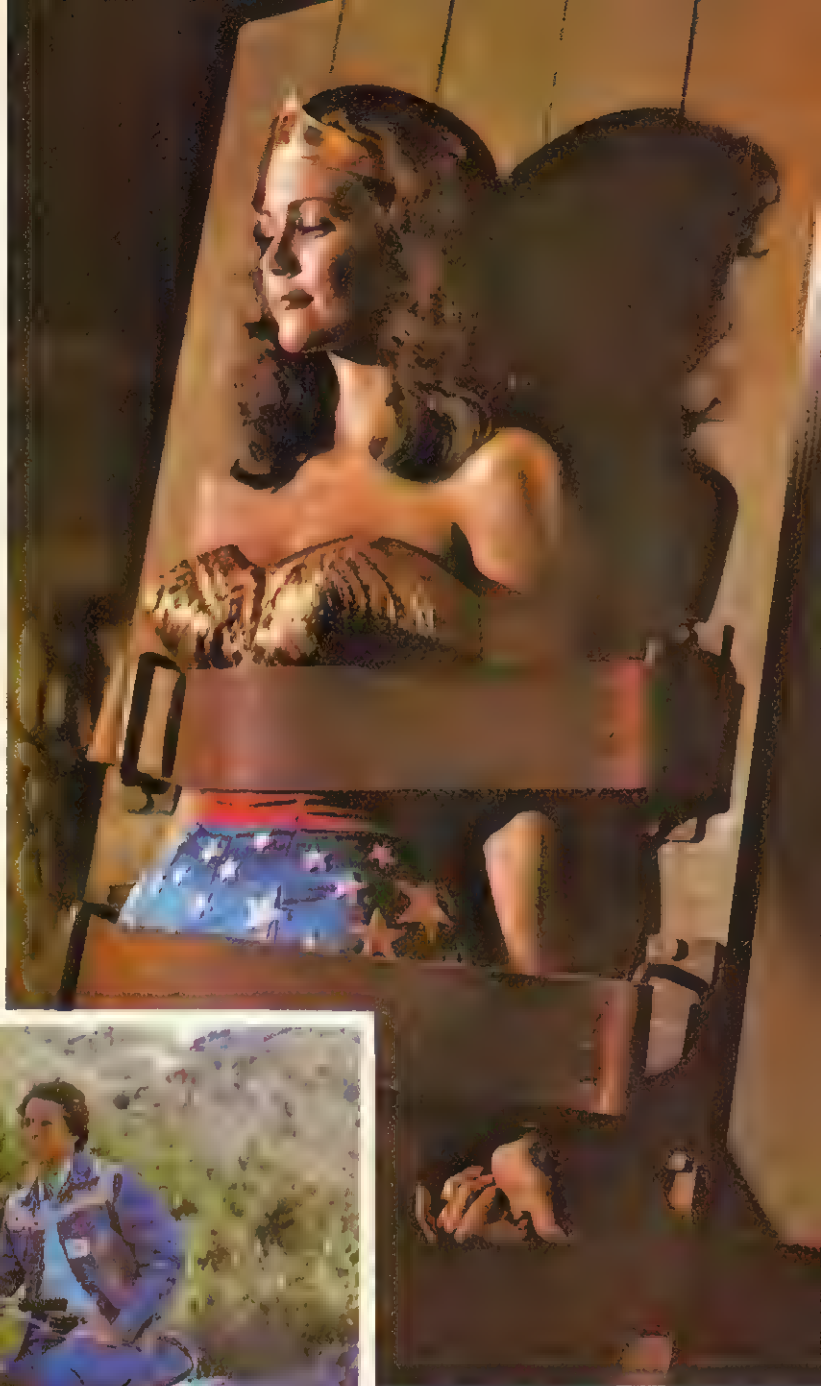
Below: Richard B. Shull is Detective Holmes in the new ABC comedy, *Holmes and Yoyo*. He is trying to figure out the inner workings of his robot assistant Yoyo, played by John Schuck.



shown. In case you missed them, the two titles are "Fausta, The Nazi Wonder Woman," and "Wonder Woman Meets Baroness Von Gunther." Guest starring in "Baroness Von Gunther" are Christine Belford and Bradford Dillman. The guest stars in "Fausta" are Christopher and Lynda Day George. At press time, no other dates are confirmed, but there will be at least one hour-and-a-half show, several hour-long episodes, and a couple that are two hours long.

The new season would certainly be less impressive if there were no *Space: 1999* back on the air this year. Whatever one's feelings about Year One, as ITC is calling it, 1999 was the only new, purely science fiction series last season, and as such was a great relief from the seemingly innumerable police stories. (For a thorough examination of the changes that have occurred and the hopes for the future of this show, see page 32.)

In looking over the new season, there seems to be much to be hopeful about. There is also every reason to expect that more and more science fiction will be appearing in movie-of-the-week type slots as the studios find that there is a much larger audience out there than they had thought (there is now over \$100,000,000 dollars budgeted for sci-fi films in the coming year). Certainly there will be some successes and some failures, but that is to be expected from any season. Only time will tell which of the new shows will be able to make it through that obstacle course common to every show—the Neilsens. ★



Above: Lynda Carter appears as the New, Original Wonder Woman on ABC this fall along with Lyle Waggoner as her boyfriend, Maj. Steve Trevor.



Left: NBC's fall season features Ben Murphy as Sam Casey in *The Gemini Man*. Sam is a special agent who can make himself invisible at will.



THE WAR OF THE WORLDS

The United States' Viking missions to Mars are not—as predicted—putting an end to our romantic attitudes toward the red planet. As H.G. Wells suggested, back in 1898, it is a desert planet, dying for want of water... water which once flooded its surface. Even the Chesley Bonestell painting of the surface of Mars, in the movie of *War of the Worlds*, turns out to have been prophetic: all that's missing from our own Viking photographs is the man-made canal Bonestell depicted. And who knows? We've only seen a miniscule portion of the surface up close... maybe we'll yet find the canals of a lost civilization. In tribute to Wells' splendid malevolent vision of our neighboring planet, journey with us through the thrilling adaptations and mutations of this classic.

By TOM ROGERS

"No one would have believed in the last years of the 19th century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own."

With these words, H.G. Wells began his action-packed novel, *The War of the Worlds*. Although the story is very dated now, it still remains popular among science fiction fans. The entire fictitious tale was narrated by an unidentified man, and much of the information was provided through his incredible first-hand experiences.

The locale was London and its surrounding areas, and the Martians never got past these boundaries. One by one, the cylinders fell from the distant red planet, and from each emerged a towering war machine—powerful, gleaming masses of metal, mounted on movable tripods, armed with heat rays. The Martians themselves resembled bloated octopi; they had journeyed to Earth to colonize the planet and to replenish their food supply; although it was not extremely obvious, they ate human flesh and drank warm blood.

When army units failed to stop the merciless invaders, London was evacuated and subsequently taken over by the loathsome aliens. Thousands of people were killed—burned by the heat rays, suffocated by the black poison gas, or trampled beneath the massive legs of the mobile war machines. Mankind seemed doomed, until, for no apparent reason, the Martians suddenly began to die. Shortly afterward, all of the repulsive creatures were dead, and their destructive instruments lay dormant. It was later determined that they had been killed by everyday disease bacteria. Our planet had been saved by something which is always with us, yet which we usually ignore. The irony of this is that Man, with all of his artificial might, had been unable to halt his extraterrestrial enemies, but what had saved him was, in essence, the common cold.

Unknown to many people today, a fellow named Garrett P. Serviss wrote a poor sequel to *The War of the Worlds*. Entitled *Invasion of Mars*, it



Right: George Pal directed the 1953 *War of the Worlds* for Paramount. Due to the care and expense lavished on it, this remains one of the most effective sci-fi adventures on film.

People crowd into the street to look at the spectacle of the downed Martian warship. As usual, the aliens had attacked Earth unprepared for the microscopic bacteria lurking in the air ready to attack the first convenient being not immune to such infestation.



Gene Barry tentatively reaches out to check the "vital signs" of one of the mortally ill alien invaders after their airship has crashed into the side of a building in downtown Los Angeles.

deviated tremendously from Wells' original concepts. Having appeared in a New York newspaper, the *Evening Journal*, in 1898, it was reprinted by Powell Publications, Inc. in 1969.

This version began by rehashing the plot of its predecessor, and then went on to explain how our scientists utilized the devices that had been left by the Martians. Believe it or not, one of the heroes in this tale was none other than Thomas Edison. He and several other men of distinction successfully analyzed the invaders' devices, and went further by developing defenses and their own vibratory disintegrator.

Enraged by the recent assault upon mankind, a "Congress of Nations" voted to counterattack. Six months later, one hundred electrically-powered spaceships, each armed with a full battery of disintegrators, were ready to embark on the mission of vengeance. A short time later, over two thousand men from various countries—Edison included—departed for Mars. Along the way, the expedition encountered giant monsters that were considerably different from the Martians that Wells had described.

From this point on, the humans had to fight their way to the heart of the hostile planet. In doing so, they learned much about their foes, and they discovered that there was also a race of humanoids residing on the distant sphere. A female of this species helped Edison and his crew negotiate with the survivors of the attack, and in doing so, her people were freed from their bondage to the ugly overlords. Ultimately, fifty-five ships returned to Earth, and the helpful alien woman later married an officer of the armada. Needless to say, this novel is highly romanticized—and ridiculous. However, it does possess a certain potential for amusement.

Orson Welles and "The Mercury Theatre on the Air" broadcast their own modernized version of *The War of the Worlds* on CBS radio on October 30, 1938. In this pre-television period, it was understandable why many listeners who missed the introduction to the program mistakenly believed that an invasion from

another planet was actually taking place. Panic swept across the nation as the realistic news reports convinced citizens that alien monsters were coming to kill them. One of the main reasons for this mass hysteria was that Hitler was starting to go berserk in Europe at this time, and the entire world was feeling quite paranoid.

Many important changes were made in the radio script to make it more effective. Firstly, the invasion took place on the day that it was broadcast, as the listeners were hearing it—and not in 1898. Secondly, the locale was shifted to the United States—New Jersey and New York, to be specific. As before, the Martians were nearly indestructible; for example, during the first battle with a then-modern army, a single war machine killed nearly seven thousand soldiers. As the program continued, more and more metal monsters appeared to reinforce the original landing party. Troops, cannons, bombers, and everything else that was used against the Martians failed to stop them. Although several enemy vehicles were damaged during the fighting, this proved to be inconsequential in the long run.

As in the novel, the monsters used heat rays and poison gas to destroy everyone and everything in their path. When the Martians were entering Manhattan, one of the actors said, "No more defenses. Our army is wiped out . . . artillery, air force . . . everything wiped out. . . ." As before, that which saved the world was the lowly cold germ.

This broadcast and its repercussions were the basis for a made-for-TV movie. *The Night That Panicked America* was first televised in 1975. The best parts of it dealt with the production aspects of the radio show. Paul Shenar was a good choice to play the role of Orson Welles, but most of the film dealt with other characters. The emphasis was on several people who believed that the play was real, and these segments were presented in somewhat fictionalized form. The main shortcoming of the presentation was that too little of the radio script was heard. Fortunately, there is a two-record album of

Right: When Orson Welles was asked about the panic caused by his radio version, he said, "We almost didn't do the story because we didn't want to offend our listeners with something so implausible." In spite of repeated announcements as to its fictional nature, many people were badly frightened. Below: Ann Robinson and Lewis Martin as Sylvia and her Uncle Matthew in the 1953 movie.



Above: The extremely well done *Classics Illustrated* adaptation of the book remained very faithful to the original story. Left: This is the only photo of an actual George Pal Martian that is known to be in existence.

Below: The Martian war machines attack a farmhouse right after the hero and the girl have fled into the hills. The miniatures of the landscapes and the two-foot aircraft took five months of preparation under the guiding hands of Art Director Al Nozaki and George Pal.



the entire original broadcast, from a company called 'Evolution.

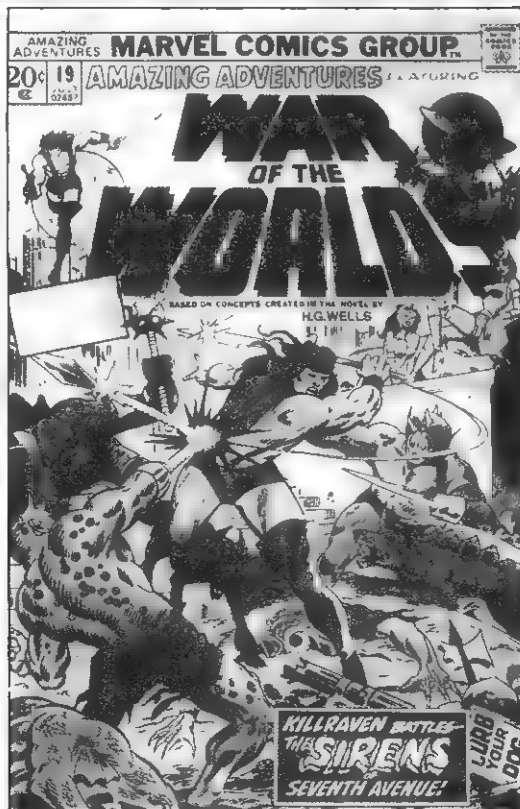
In 1953, Paramount released one of the greatest special effects spectacles of all time: *War of the Worlds*. Veteran science-fiction producer George Pal took Barre Lyndon's script, and, with the help of director Byron Haskin, created a truly fantastic film. If not for the highly expensive and elaborate visual effects and the gorgeous photography, this presentation would not have survived well through the years.

Once again, a number of major changes were incorporated to make the story a modern one. Nothing frightens people more than to learn that the defenses upon which they depend to protect their complacent existence are useless.

This time around, the first space cylinder from Mars landed in California—during the 1950's, of course. Unlike the previous versions, the Martians did not reveal themselves as soon as the door to their craft was unscrewed. Instead, the suspense built as a serpent-like metal device protruded from the smoking "meteorite." Not long after heavily-armed U.S. Marine units surrounded the crater, three fighting machines emerged and wiped out all resistance—men, cannons, tanks, jets, and even a shining holy cross. While the creatures never used the traditional black poison gas, they did utilize two different types of super-weapons. One of these melted anything in its path; the other disintegrated all solid matter. The war machines themselves were sleek, triangular objects that were propelled through the air by invisible magnetic beams—even the Martians had been modernized. Now it was truly a war of the worlds, because cylinders landed in every major country.

As before, nothing could hold the invaders back—not even an atomic bomb. However, as Los Angeles was falling before the massive onslaught, the crimson-colored enemy became stricken by you-know-what and died. Earth was safe once again. Interestingly enough, not only were the alien devices different, but so were the Martians themselves. They were short cyclopes that were humanoid in shape and moved very rapidly

Right: Always on the alert for new adventure stories, Marvel Comics began a sequel to the Wells tale with the invention of Killraven in 1973. This hero has been trained to fight the oppressive monsters from the Red Planet who have completely subjugated Earth on this their second attempt at invasion.



despite our stronger gravitational force. There were also a lot of religious references throughout the film, which the atheistic Mr. Wells would have resented very much. Actually, this flick could be considered a sequel to the book, especially since the Martians also had more advanced machinery.

To date, there have been two comic book versions of the original novel. The first of these was presented by Classics Illustrated, the color artwork for which was beautiful. The adaptation stuck fairly closely to the first concept, but certain details were either toned down or omitted. Recently, a black and white graphic rendition was published by Pendulum Press, Inc. Drawn and excessively inked by Alex Nino, it followed the original story nearly perfectly. However, the simple tripod vehicles of the invaders were now complex technological nightmares. Each of the two versions is very good in its own way, but it would be nice to see something which is superior in both art and story—in color, naturally.

Back in 1973, the Marvel Comics Group began their own intriguing sequel to *The War of the Worlds*. Having started in *Amazing Adventures* No. 18, the exploits of Killraven and his band of killers are still being published, and in many ways it is their finest endeavor. As the story goes, the Martians returned to Earth in the year 2001, equipped with protection against nuclear and biological weapons, and an immunity to disease. This time, the carnivorous monsters overran and conquered the entire planet. Approximately twenty years later, a specially-trained warrior named Killraven, accompanied by several comrades and with his own mysterious telekinetic powers, fought against the Martians, their despicable human servants, and mutants. While the series occasionally suffers from ridiculous subplots, it often excels in story, script, and art.

The most recent addition to this "continuing" saga was *Sherlock Holmes' War of the Worlds*. Portions of this five-part novel were originally published in *The Magazine of Fantasy and Science Fiction*, but these were reworked for the Warner Publications paperback. Written by Manly



Technicians make adjustments to the flying machines in the 1953 George Pal *War of the Worlds*. The change from tripods to airborne vehicles was only one of several changes, but the atheistic Wells would probably have objected most to the tacked-on religious references.

W. Wellman and Wade Wellman, it related the roles of Sherlock Holmes, Dr. Watson, and Prof. Challenger (Doyle's hero from *The Lost World* and other tales), basing the format on Wells' novel of invasion and his short story, "The Crystal Egg." The delightful rendition succeeded in capturing the personalities of the main characters superbly. It is evident that a great deal of research was done by the authors. Adding to the amusement was the fact that H.G. Wells himself played a definite, though indirect, role in the story.

Without knowing that the Crystal Egg had any special properties, Holmes purchased the item from a shady antique dealer. Noting that there was something odd about the object, the private detective took it to Challenger and asked him to examine it. Together, they deduced that what they possessed was a television-like instrument that was receiving transmissions from Mars. Therefore, they knew, before anyone else, that an enemy force was on its way to Earth. When the creatures landed, the two men offered their expert opinions to the authorities, because they understood a great deal about the invaders' actions.

Since Holmes and Challenger were able to observe the aliens even after they set down, they saw how the creatures fed upon living humans. As in the original novel, the Martians used tripod war machines, heat rays, black poisonous smoke, and circular flying contraptions. However,

the authors refuted some of the "facts" that Wells had recorded. For instance, their version of the confrontation between the torpedo ram and the enemy vehicles was considerably different.

Perhaps the most interesting variation was that Holmes and his companions actually captured a Martian that had attempted to regain the Crystal. The already-decomposing being was injected with drugs, preserved in a tub of liquor, and later donated to the Natural History Museum. Sometime after the invasion failed, another expedition from the red planet journeyed to Venus, but atmospheric conditions there forced them to leave. We learned of this because Challenger had remained in contact with the monsters after they left Earth. Amusingly enough, the book ends by publishing a letter from Watson to Wells, demanding that the latter admit the falsities of part of his novel. In many ways, this work is superior to *The War of the Worlds*.

That's it to date—but it is surely not the end of the saga of *The War of the Worlds*. Recently there were plans to make a television series based on Wells' original concepts. It is not known whether this would be a serialized version of the original story, or a sequel. In any case, it has not materialized so far. It could be an exciting venture—if done properly. Until then, we might be lucky enough to see something like a movie adaptation of the Wellmans' effort, or a remake of the Paramount motion picture. Only time will tell. . . . ★

Recovering from THE MYSTERIOUS UNKNOWN FORCE

Space: 1999 is the first television series in history to acknowledge its shortcomings publicly, and then to attempt to rectify the situation. The producers are now engaged in an admirable orgy of explanation in an attempt to fill in first-season story gaps, and to set up a valid continuity for the second year. Here's a good sampling of that material . . .

By DAVID HOUSTON

How much data is enough? How understated can a story be before it becomes *unstated*?

Perhaps those questions have no definitive answer, but it's fair to demand that a story contain enough information to explain the events and the motives of the characters—even in science fiction. Even in fantasy.

In *Metamorph*, the very first episode of the much-heralded second season, Dr. Russell (Barbara Bain) starts right in correcting some of the wrongs of the first-season shows: she makes an entry in Alpha's log which explains that the moon almost immediately entered a time warp that hurled it light-years across the galaxy. And she puts the odyssey of the errant moon into perspective.

Metamorph is a straightforward adventure story. Its theme is "truth conquers all" and, at the conclusion, the audience is left with a perfectly clear idea of what has transpired and in what way the Alphans' lives have been affected. Not once (as so often happened last year) are we told to accept the fuzzy "mysterious unknown force" as an explanation of how something came to occur. While a good many scientific principles in *Metamorph* are left vague, those ideas that affect the plot are clear.

Independent Television Corporation (ITC), producers of the show, have begun to compile background

data on *Space: 1999*—both from the actual episodes and for deductions concerning what should have been in those episodes. Some of these clarifications will show up in second-season shows; even more will be published in a forthcoming Ballantine Book: "The Making of *Space: 1999*" which is scheduled for October publication.

Moonbase Alpha, it can now be revealed, was built in the crater Plato, on the *near* side of the moon (so as to be within radio range of the earth). The base was inaugurated in 1988 merely to be the overseer of nuclear waste deposits—which were dumped there from a global network of reactors, the principle source of electric power for Earth in the 80's.

In the early 90's, our search for signals from extraterrestrial civilizations paid off: signals were received from the region of Capricornus and code-named "meta." To investigate the phenomenon from outside the debilitating atmosphere of earth, a world council subscribed funds for a research base adjoining the waste-deposit monitoring station.

The base, Alpha, became operational in the spring of 1997. It was manned by 330 top-notch scientists and astronauts and consisted of a number of fixed research and operations sections:

Environmental. Responsible for air circulation, disease-germ removal,

and electric power, this section also incorporates the scanners and sensors that were built to search for extraterrestrial life. (Now that the moon is an independent body in space, the sensors are kept busy looking not only for life but for dangerous radiation and changes in the space environment.)

Hydroponics. Here plants are cultivated for food and the production of oxygen for the atmosphere. The plants "breathe" the waste carbon dioxide from the humans—making Alpha a closed, ecologically balanced system.

Engineering and Technics. Certainly the busiest section on Alpha, *E&T* must service all hardware—computers, space ships, manufacturing machinery, and the like. It was through the *E&T* department that the static waste-monitoring station was enlarged into the outer-space research center, Alpha.

Research. The Alpha crew includes a team of scientist-philosophers intent upon understanding the nature of the universe. In the *Research* section, experiments and observations are conducted toward this end. (It is *Research* that determines whether a planetary body would be suitable for human life, suitable to be a new home for the wandering Alphans.)

Medical. Dr. Helena Russell and her team of doctors see to the



Starring MARTIN LANDAU · BARBARA BAIN Also starring CATHERINE SCHELL

**SPECIAL
SECTION**

A
GERRY
ANDERSON
Production

SPACE: 1999



Weightless Martin Landau, from the first season—"War Games."

Etrek and Pasc of Archanon (played by Michael Gallagher and John Standing) are revived from suspended animation in "The Mark of Archanon" in the 1999 second season.

physical and psychological well-being of the Alpha crew.

Main Mission. This is the nerve center of Alpha, where all computers and machinery are monitored by section heads, and from which all command decisions must be made.

In January, 1999, plans to launch a Meta probe were instituted, and American-born astronaut John Koenig was chosen to take charge of the operation. Koenig—who held doctorates in extraterrestrial biology, organic chemistry, and space propulsion systems—was to replace Commander Gorsky, leader of the Alpha group.

The Meta probe, of course, was never launched. The nuclear waste deposits exploded on September 13, 1999 with a surge of incredible power, and pushed the moon out of orbit, out of the solar system and out of the plane of the ecliptic. It was this spiraling "upward"—into utterly unexpected space—that hurled the

moon into the time warp that transported it light-years away from Earth.

For year two, *Main Mission*—for safety's sake—has moved underground. New receiving stations and operations consoles have been added to facilitate the running and safeguarding of Alpha. The above-ground sections extend about two miles in diameter in the 50-miles-across Plato crater. *Main Mission* is about half a mile deep.

Aside from story background material, the second year of *Space: 1999* will proceed much like the first year—with an even higher budget for special effects and settings. It has even been reported that special-effects chief Brian Johnson has been testing stop-motion animation techniques for one of the episodes currently in production.

New producer Fred Freiberger has expressed his disapproval of stories employing "pseudo-philosophical" themes, and has promised to deliver



"honest" adventures. He has also promised to "humanize" the characters. When Freiberger took over *Star Trek* for its third season, he did, indeed, remove ideological material from the plots and "humanized" the *Star Trek* crew—in some cases beyond recognition. But, oddly enough, it's doubtful that his affiliation with *SPACE: 1999* will have any but positive results. The 1999 stories were never particularly philosophical, and the characterizations were so shallow that any deepening of them will be an improvement.

The new music scoring—by Barry Gray and Vic Elms—is dramatic and exciting; and it omits the rock-music sections that so diminished the sense of importance during the credits last year.

All in all, it looks like a season of great improvements.

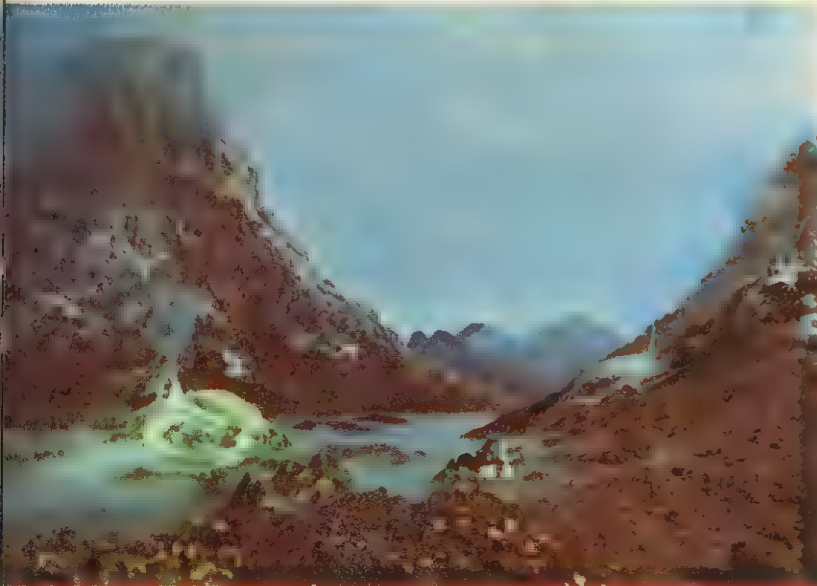
This is a damn good thing—since it's the only new sci-fi television spectacular we've got!



The surface of the planet Psychon in the introductory second-season episode, "Metamorph," which introduces the alien Maya and makes her a member of the Alpha science team.



Martin Landau in a moment of crisis in "The Mark of Archanon."





In "All That Glitters" a rock can be deadly, alluring, and intelligent.

1999 has been the unquestioned champ of television special effects. Their settings—such as this interior of an Eagle cockpit—are unparalleled scenic-design art: both efficient and spectacular.

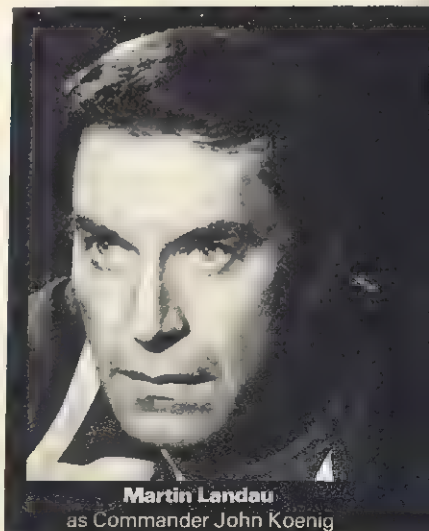
Second-season credits:

Executive producer—**Gerry Anderson**

Producer—**Fred Freiberger**

Special effects—**Brian Johnson**

Production design—**Keith Wilson**



Martin Landau
as Commander John Koenig

**In the firm belief that we have not seen the last of
Space: 1999's first-season shows, STARLOG
presents the following complete filmography of the
1975-76 season—for future reference.**

These first 24 episodes starred Martin Landau as Commander John Koenig, Barbara Bain as Dr. Helena Russell, Barry Morse as Professor Bergman, Nick Tate as Alan Carter, Prentis Hancock as Paul Morrow, Clifton Jones as David Kano, Zienia Merton as Sandra Benes, and Anton Phillips as Dr. Mathias. Executive producer—Gerry Anderson, Producer—Sylvia Anderson, Alpha costume designer—Rudi Gernreich. The sequence of shows in this listing conforms to the order of New York City air dates.

1. BREAKAWAY

John Koenig arrives at Moonbase Alpha to supervise a deep-space probe under development, but soon discovers mysterious radiation plaguing the Moonbase crew. Dr. Russell insists that the source is storage dumps of nuclear wastes. Before disaster can be averted, the wastes explode—with such devastating force that the moon is hurled out of orbit and out of the solar system, at a fantastic velocity.

Screenplay: George Bellak.

Guest cast: Roy Dotrice as Commissioner Simmonds.

2. DRAGON'S DOMAIN

While Koenig and Russell disagree about Tony Cellini's mental state, they hear him out as he tells of finding a "graveyard of spaceships" with a terrifying monster guarding the derelicts. Cellini had been the only survivor in an encounter with the monster years ago, and now, nobody believes his warning of horror and danger.

Screenplay: Christopher Penfold.

Guest cast: Gianni Garko as Tony Cellini, Douglas Wilmer as Commissioner Dixon.

3. DEATH'S OTHER DOMINION

On Ultima Thule, a planet of ice, there are signs of life, and an invitation that the Alphans come to share in a paradise. When they land to investigate, Koenig and his party meet Earthmen who passed through a time warp and have lived 880 years. But there are dissidents among

them, including a beautiful woman who tells them of other visitors who were sacrificed to the science of Ultima Thule and are now no more than vegetables.

Screenplay: Anthony Terpiloff and Elizabeth Barrows.

Guest cast: Brian Blessed as Cabot Rowland, John Shrapnel as Jack Truner, and Mary Miller as Freda.

4. COLLISION COURSE

While off the moon in an Eagle, Alan is given up for lost and then saved mysteriously by an aged alien woman, Arra, Queen of the enormous planet Astheria. It is discovered that the moon and Astheria are on an inescapable collision course. Arra convinces Koenig to trust her and to do nothing to stop the collision—an event she has been awaiting for millions of years.

Screenplay: Anthony Terpiloff.

Guest cast: Margaret Leighton as Arra.

5. FORCE OF LIFE

A strange ball of blue light appears, and technician Anton Zoref becomes infused with an all-consuming need to absorb energy. The people he touches freeze on contact; a lamp turns to solid ice; he is pulling energy from the huge moonbase generators. Koenig attempts to destroy him, before Zoref can destroy Alpha.

Screenplay: Johnny Byrne.

Guest cast: Ian McShane as Anton Zoref, Gay Hamilton as Eva Zoref, John Hammil as Dominix, Eva Rueber-Staier as Jane.

6. ALPHA CHILD

Cynthia is the first Alphan to become a mother, and Jackie proves an extraordinary child. Within hours he has reached the development of a five-year-old, and very soon he is an adult who calls himself Jarak. He and his companion are fugitives from a world of genetic conformity and plan to enslave the Alphans to his purpose. But his people are in pursuit and threaten to annihilate Alpha to stop their runaways.

Screenplay: Christopher Penfold.

Guest cast: Julian Glover as Jarak, Cyd Hayman as Cynthia Crawford, Wayne Brooks as Jackie.

7. GUARDIAN OF PIRI

False computer information lures the Alphans to the surface of Piri, where they find a mechanized paradise able, apparently, to relieve all pain and satisfy all wants. A beautiful woman materializes and sees to the seduction of the Alphans, but Koenig sees the living death implicit in a purposeless existence and fights to free his people from the hypnotic influence of the Guardian of Piri.

Screenplay: Christopher Penfold.

Guest cast: Catherine Schell as the Servant of the Guardian, Michael Culver as Pete Irving.

8. EARTHBOUND

An alien ship bound for Earth crash-lands on the runaway moon. Its crew, in suspended animation, is revived and Captain Zantor agrees to take a desperate Alphan, Commissioner Simmonds, to Earth with them—provided the alien system of suspended animation will work for earthman Simmonds. And there is no way to perform a satisfactory test.

Screenplay: Anthony Terpiloff.

Guest cast: Roy Dotrice as Commissioner Simmonds, Christopher Lee as Captain Zantor.



Barbara Bain
as Dr. Helena Russell

Catherine Schell
as Science Officer Maya

9. MISSION OF THE DARIANS

The gigantic spaceship of the Darrians has been broadcasting its automatic distress signal for almost 900 years. By the time the Alphans launch a mercy mission to help them, the surviving inhabitants—still blindly on their way to a promised world—have split into an inhuman aristocratic minority and a degenerate hoard of primitives. But that's not the way it looks at first.

Screenplay: Johnny Byrne.

Guest cast: Joan Collins as Kara, Aubrey Morris as Petro's High Priest, Dennis Burgess as Neman, Paul Antrim as Lowry, Robert Russell as Hadin.

10. WAR GAMES

After a spectacular and devastating attack by an unidentified fleet of war ships, Alpha, with 129 dead and life-support systems crippled, is no longer habitable. Koenig and Russell transport to the hostile planet to plead for mercy—and receive none. Amid the transparent and translucent machinery of the aliens, Koenig is killed, and Russell is tempted to use a strange power.

Screenplay: Christopher Penfold.

Guest cast: Anthony Valentine as the male alien, Isla Blair as the female.

11. THE BLACK SUN

The moon is being drawn into the center of a huge gaseous "black sun" with apparently no way to avert utter annihilation. There seems a slim chance that six might yet escape in an Eagle; Dr. Russell and five depart while the others remain and grow transparent and age rapidly as they rely upon Professor Bergman's force field.

Screenplay: David Weir.

Guest cast: Paul Jones as Ryan, Jon Laurimore as Smit-ty.

12. END OF ETERNITY

A life-sustaining asteroid appears three light years from the nearest star. Aboard there is an injured humanoid—doomed to spend eternity in his prison of rock. Released and now hungry to inflict pain and destruction, Balor becomes a harrowing problem: to kill him, Koenig must sacrifice himself to bait a trap that will eject the two of them into space forever.

Screenplay: Johnny Byrne.

Guest cast: Peter Bowles as Balor, Jim Smilie as Baxter.

13. VOYAGER'S RETURN

The moon catches up to a deep-space probe launched from earth 14 years before the moon was catapulted away. The Voyager One is disabled and out of control; its Queller Drive has caused millions of deaths in a passage near two habited planets; and now, Koenig realizes, it must be destroyed. But Dr. Russell wants to preserve the ship, its inhabitants, and its scientific discoveries.

Screenplay: Johnny Byrne.

Guest cast: Jeremy Kemp as Dr. Ernst Linden, Barry Stoies as Jim Haines, Alex Scott as Aarchon, Lawrence Trimble as Pilot Abrams.

14. MATTER OF LIFE AND DEATH

Helena Russell's husband, missing in space for years, mysteriously appears aboard an Eagle returning from a reconnaissance flight to what seems a compatible planet. Lee Russell warns the Alphans away, explaining he and the planet are composed of anti-matter—then he disintegrates. The Alphans ignore his warning, descend to the planet, and are destroyed.

Screenplay: Art Wallace and Johnny Byrne.

Guest cast: Richard Johnson as Lee Russell, Stuart Damon as Parks.

15. THE INFERNAL MACHINE

A friendly voice emanates from an alien ship, appealing for supplies and asking for permission to land. Koenig and Russell enter the ship and meet an extraordinarily old man, Companion. It is learned that he built the computerized ship and programmed his own personality into its computers—and now is a slave to his vain alterego called "Gwent." When Companion dies, Koenig is captured to replace him.

Screenplay: Anthony Terpiloff and Elizabeth Barrows.

Guest cast: Leo McKern as Companion.

16. ANOTHER TIME, ANOTHER PALCE

Past and future overlap. Miraculously, the Alphans find themselves once again in earth orbit—with an identical moon in the same orbit. On a destroyed surface of Earth, the Alphans meet counterparts of themselves.

Screenplay: Johnny Byrne.

Guest cast: Judy Geeson as Regina Kesslann.

17. RING AROUND THE MOON

A space probe on its way to destroy Earth locks the moon into a captive orbit with a ring of light. Dr. Russell is "beamed" aboard the vessel and "programmed" to reveal classified information. Ironically, the aliens, from Triton, don't know that their mission became unnecessary many years ago.

Screenplay: Edward Di Lorenzo.

Guest cast: Max Faulkner as Ted Clifford.

18. THE FULL CIRCLE

Moonbase Alpha is caught up in a time warp. They land on what they think is a new planet and discover themselves there as cave men! In the confusion, Koenig is nearly killed by one of his own crewmen, and not knowing he is gunning for his comrades, Alan Carter sets out to destroy the "primitives" to rescue Sandra.

Screenplay: Jesse Lasky, Jr. and Pat Silver

Guest cast: Oliver Cotton as Spearman.

19. THE LAST SUNSET

When a planet is discovered approximating Earth's environment—a planet Dr. Bergman calls Ariel-Alpha personnel prepare for Operation Exodus. But a storm crashes the Eagle carrying Helena, Paul, Sandra, and Alan, before they can leave the moon. They survive



Tony Anhalt
as First Officer
Tony Verdeschi

because a mysterious force is providing an atmosphere for the moon! Exodus is cancelled when it seems that their own moon will become a life-sustaining planet. The alien force, however, is capable of more than supplying air.

Screenplay: Christopher Penfold

Guest cast: none.

10. SPACE BRAIN

Flashing hieroglyphics appear on Alpha's screens. The two astronauts sent out in an Eagle to investigate disturbances crash back on the moon—compressed and superheated into a meteor. A glutinous substance plagues the Alphans and possesses Kelly, making him superhuman. Throughout these events, it becomes progressively clear that the moon is heading irrevocably toward a mysterious energy field, which turns out to be a benevolent "brain"—in danger of destruction when Alpha dies.

Screenplay: Christopher Penfold.

Guest cast: Shane Rimmer as Kelly, Carla Romanelli as Melita, Derek Anders as Wayland.

21. MISSING LINK

Koenig is kidnapped and taken to Zenno, a planet five million light years from Earth, where an anthropologist, Raan, wishes to study Koenig as a representative of "ancient Earthmen." Raan's daughter, Vana, sees Koenig and feels love for the first time in her 218 years. Koenig returns her affection and is tempted never to return to Alpha.

Screenplay: Edward Di Lorenzo.

Guest cast: Joanna Dunham as Vana, Peter Cushing as Raan.

22. THE TROUBLED SPIRIT

An eerie wind sweeps through Alpha and shocks Dan Mateo into unconsciousness. He has been experimenting with methods to communicate with the plant life in his hydroponic unit. When Mateo dies, his "spirit" materializes—apparently in alliance with the plants. The "thing" that Mateo has summoned during his experimentation has returned to avenge its own death—which has not yet occurred.

Screenplay: Johnny Byrne

Guest cast: Giancarlo Prette as Dan Mateo, Hillary Dwyer as Laura Adams, Anthony Nicholls as Dr. James Warren.

23. THE TESTAMENT OF ARKADIA

On Arkadia, the Alphans discover the remains of an ancient planet that was once life-sustaining and now is barren and dry. Sanskrit testaments are found and translated which indicate that the original inhabitants of Earth came from here, transplanting the seeds of life. Luke and Anna trick Koenig into supplying them with provisions—in the hope of staying to revitalize the dead world, but in doing so, they have doomed Alpha to starvation.

Screenplay: Johnny Byrne

Guest cast: Orso Maria Guerrini as Luke Ferro, Lisa Harrow as Anna Davis.

24. THE LAST ENEMY

The moon finds itself in the middle of an interplanetary war between Betha and Delta. An escape capsule from one of the warships lands on the moon hoping for safety—and beautiful Dione emerges from it. Dione is a commander from Betha who offers the Alphans asylum on her planet—but too late. Koenig attempts to negotiate, a cease-fire as a disinterested party—but there are things Dione has not told them.

Screenplay: Bob Kellett

Guest cast: Caroline Mortimer as Dione, Maxine Audley as Theia, Kefin Stoney as Talos.

Only twelve episodes of the second season were completed at press time. Our filmography of the second season will continue in the next issue of STARLOG.

METAMORPH

An alien insisting he is friendly captures an Eagle with its two astronauts. When Koenig and Russell lead a rescue party, they too are taken by the ruler, Mentor, who transports them in a green sphere of energy to his headquarters. Still insisting he is friendly, Mentor tells Koenig that he needs their help in rebuilding "Psychon." Though he does not admit his plans even to his daughter, Maya, he intends to empty the minds of the Alphans to fuel his mammoth biological molecular transformer—with which he hopes someday to make an Eden of his inhospitable world. Maya, transforming herself into a dove, flies to the caves where the zombies—who were men before Mentor used them—toil. Convinced, she tries to help the Alphans escape.

Screenplay: Johnny Byrne

Guest cast: Brian Blessed as Mentor, Anoushka Hempel as Annette Fraser.

ALL THAT GLITTERS

The Alphans land on a desert planet that is apparently lifeless—but it's in the possession of hostile living rocks, organisms that can communicate, transport themselves, and attack by emitting deadly rays. The rocks are desperate for life-sustaining water. When a seemingly harmless specimen is taken aboard an Eagle for analysis, it takes command of the ship, paralyzes Helena Russell, and enslaves Tony Verdeschi.

Screenplay: Keith Miles

Guest cast: Patrick Mower as David Reilly.

THE EXILES

Cylinder-shaped objects are discovered orbiting the moon. One is recovered and opened: there is the frozen body of a young man. Restored, the alien identifies himself as Cantar and begs that Koenig save the rest of his people—floating in pairs or family groups, cast out by invaders of their planet, Golos. Koenig instructs that the cylinder containing Cantar's wife, Zova, be brought



Nick Tate
as Lieutenant Alan Carter

Zienia Merton as Sandra Benes



down. Cantar and Zova take over Alpha and abduct Helena and Tony—whom they transport to their home planet. Cantar and his group are not outcasts, but exiled psychotic killers!

Screenplay: Donald James

Guest cast: Peter Duncan as Cantar, Stacy Dornier as Zova, Margaret Inglis as Mirella.

JOURNEY TO WHERE

Alpha receives a startling message from Texas City, USA! A breakthrough in neutronic technology provides transference of messages and material objects through time and space. Koenig, Russell, and Alan Carter are the first Alphans to return to earth. But something goes wrong, and they end up on earth in 1339, during the scourge of the Black Plague. It is Maya who discovers a method of rescue.

Screenplay: Donald James

Guest cast: Freddie Jones as Dr. Logan, Isla Blair as Carla, Roger Bizley as MacDonald, Laurence Harrington as Jackson, Jefferey Kissom as Dr. Ben Vincent.

THE MARK OF ARCHANON

On a search for dylenide crystals in a sublunarean tunnel, Alan Carter and Andy Johnson come upon a man-made metal cabinet obviously buried for many years. Dr. Russell revives the two occupants in suspended animation. The alien Pasc and his son, Etrek, from Archanon, "the planet of peace," were on their way to Earth to put an end to our destructive wars when they were infected with a horrible disease. Now that they are revived, the disease begins to spread among the Alphans, who become violent and convulsive.

Screenplay: Lew Schwartz

Guest cast: John Standing as Pasc, Michael Gallagher as Etrek.

ONE MOMENT OF HUMANITY

A lovely female alien, Zamara, appears in a dazzling burst of energy, cuts off Alpha's power with a wave of her hand, and abducts Helena and Tony. On Zamara's planet, Tony and Helena discover that Zamara is the leader of a society of androids served by humanoids. The super-robots want Tony and Helena to help them learn the secret of emotion, so that one day the androids can make themselves fully human.

Screenplay: Tony Barwick

Guest cast: Billie Whitelaw as Zamara, Leigh Lawson as Zarl, Geoffrey Balydon as Number Eight.

THE RULES OF LUTON

On a lush green planet, Maya innocently uproots some flowers—and hears a thunderous accusation: "Cannibals! Murderers! You shall be punished!" Maya and John Koenig are suddenly transported to a planet where they face three gruesome aliens—who are also "guilty of murder." It's a fight to the death, the winner to be given freedom, in a cat-and-mouse jungle chase.

Screenplay: Charles Woodgrove

Guest cast: David Jackson, Godfrey James and Roy Marsden as the three aliens.

THE TAYBOR

A motley spaceship, the S.S. Emporium, carries Taybor—sultan of space, jack-of-all-trades, wheeler-dealer—to Alpha. He has for sale a "jump-drive" device that might be able to transport the Alphans through hyperspace back to earth. Taybor wants only one thing in payment: Maya! He's perfectly happy to kidnap her when a trade cannot be arranged, but he hasn't counted on her

power of molecular transformation.

Screenplay: Thom Keyes.

Guest cast: Willoughby Goddard as Taybor.

THE BETA CLOUD

After drifting through a multi-colored cloud in space, the Alpha crew is left incapacitated and depressed through loss of will. Eagle Six, sent out to track the cloud, mysteriously reappears on the moon's surface. Aboard is a huge terrifying creature which kills two security guards and survives the laser blasts from Tony and Bill's guns. The space cloud begins to take shape; it's a planet, and it intends to take over Alpha. The monstrous creature seems unstoppable: Maya transforms herself into animal after animal in an attempt to subdue the thing—and finally attempts to make herself a micro-organism and infect the creature from within.

Screenplay: Charles Woodgrove

Guest Cast: none

BRIAN THE BRAIN

The moon is under intense gravitational attraction from what Koenig fears is a black hole—when the Swift, a spacecraft claiming to have come from earth—lands at Alpha. Aboard there is only a robot; the men are long since dead. The robot identifies itself as "Brian" and, though at first seemingly harmless, kidnaps Koenig and Russell and takes them to the planet where his crewmen died. Maya and Tony plan a rescue mission—not knowing that Koenig has discovered the source of the gravitational disturbance, while on the planet with a lethal atmosphere.

Screenplay: Jack Ronder

Guest cast: Bernard Cribbins as Captain Michael

THE CHRYSALIS A-B-C

A planet surrounded by concentric rings of moons is sending violent energy beams into space—and causing serious damage on Alpha... which is being drawn into a collision course with the planet. The closer they get the more devastating the effects of the beams. Alan, Maya, and Koenig take off in Eagle One to investigate. They attempt to land on one of the moons, then are forced by arcs of electricity to head for the planet itself—where they discover a race of giant chlorine-breathing beings sleeping in a chrysalis state while their automatic defense system protects them. Koenig fires his laser at the sleeping monsters... and wakes them up.

Screenplay: Tony Barwick

Guest cast: Ina Skriver as A, Sarah Douglas as B

CATACOMBS OF THE MOON

Patrick Osgood and his excavation team are underground searching for minerals, planting charges of hyper-nitro—when suddenly a series of explosions hurls Osgood into what seems a Dali-esque hallucination on the moon's surface. He sees his wife, Michelle, in a great four-poster bed—dying. Osgood believes he has seen the future, and that Alpha is doomed. Sensors detect a steady rise in temperatures at Alpha... the hyper-nitro is taken to cooler underground storage... Osgood goes insane... Eagle One enters a fire storm... and the Alphans come face to face with the aliens who have been creating this hell in space.

Screenplay: Anthony Terpiloff

Guest cast: James Laerson as Patrick Osgood, Pamela Stephenson as Michelle Osgood



An Eagle ventures from the relative safety of Moonbase Alpha and heads into the dangers of uncharted space.

In "Metamorph," Maya's father is the overly zealous inventor of a biological computer with which he hopes to rebuild his dead world.





Buster Crabbe, the Olympic swimmer turned actor who played Flash Gordon, has recently been touring colleges to lecture on his legendary character. An imaginative pornographic satire, *Flesh Gordon*, is currently titillating adult audiences across the country. And it was PBS—the high-brow educational television network—that opted to run all the episodes of all three *Flash Gordon* serials . . . which are challenging the major networks for ratings in some areas! If it seems peculiar that such a primitive epic could gain a new fan following in our age of real space travel—then return with us now to those thrilling days of 1936 . . .



FLASH GORDON

On the Planet of Sophistication



By GARY GERANI

Back in 1936, Universal Pictures—a champ among serial makers—had never made an outer-space film of any kind. And here they faced committing to celluloid the equivalent of a four-and-a-half hour sci-fi epic. On a shoestring budget.

They had decided to serialize Alex Raymond's comic-book stories of *Flash Gordon*—a splendidly drawn character in a breathtaking fantasy world of the future. "Camp" was a concept utterly alien to the 1936 mind; they believed: if you're going to do something, you take it on its own terms and do it *right*. Or you

turn on extra imagination and fake it.

The space hardware, futuristic cities, special effects, crowd scenes, even the costumes were impossibly expensive. And they had no lead actor charismatic enough to work for the modest fee they could offer.

The actor problem was solved for them as soon as Buster Crabbe walked into the Universal casting office. He was Flash Gordon.

Crabbe had been an Olympic swimmer turned lawyer (would you believe he had his law degree when he played Flash?) who had done theatrical work in college. In 1932 he made a grade-B adventure, *King of the Jungle*, in

which he played a Tarzan-like character, and the next year, he played the Ape Man himself in *Tarzan the Fearless*. Crabbe was already flirting with fame.

So why was a successful actor willing to take the Flash Gordon role? He liked the comic hero—had, in fact, kept up with Flash's exploits avidly. And he knew that he was right for the role and that the role was right for him.

The problems of settings and space hardware were solved nearly as easily: Universal simply bought from 20th Century-Fox the left-over props from a musical fantasy, *Just Imagine*, which had come out the

previous year and fizzled. They also bought whole sections of footage from the film!

That famous *Flash Gordon* space ship was one of the props they bought—both the miniature and the full-scale mock-up. They then used what was left of the set-and-prop budget to design and build other machinery and sets that matched (roughly) the designs from *Just Imagine*. Hence, the serial lacked the super-sleek ships of the comic drawings—but did have an integrity of design. One of the scenes they transplanted bodily from *Just Imagine* was the extravaganza of worshipping maidens and the Great God

We are indebted to King Features Syndicate, Inc. for permission to reproduce these wonderful examples of Alex Raymond's superb cartoonery. This material was supplied by Woody Gelman who, in cooperation with King, has published several beautiful volumes of original Flash Gordon strips, and we wish to thank him for his kind cooperation. If you can't find these books in a local store, write: Nostalgia Press, Inc., Box 293, Franklin Square, N.Y. 11010.



Tao! This, and other "stolen" footage, dictated the style of interiors for the various palaces and subterranean escape routes.

Of course many of the *Flash Gordon* trappings were invented just for the serial: the Gyro-ships (about two feet in diameter), flying monkey-men (both miniatures and costumed men on piano wires), models of floating and submerged cities, ray guns, throne rooms, etc. Being untrained in the methods of filming miniatures, they opted for a system wherein the model space ships hung stationary, while a background of clouds moved behind them.

The *Flash Gordon* producers raided the Universal storeroom for reject costumes and designed others to conform to the items they were able to get for nothing.

The music is a remarkable hodgepodge that works astonishingly well much of the time. They took "free" stuff from serious composers (largely Liszt—as *The Lone Ranger* on radio was doing) and borrowed whole sections from the recorded scores of *The Bride of Frankenstein* (by Franz Waxman) and *The Invisible Man* (by Karl Hajl).

Yet the one element present-day critics praise about the serials is their originality. And it's true.

Never before had such wholly imaginary flights of fancy been offered in cliff-hanger serial form. And offered not only for the suspense plots but also for fun. Viewers are likely to forget the ludicrous speeded-up fight scenes, but the wild laughing image of the boisterous King Vultan doing shadow pictures on the wall for Dale Arden . . . that's an image that will linger on in memory.

While the western, mystery, and super-hero serials often built their entire climaxes around fist fights, Flash was reserving his strength. The hand-to-hand combats in *Flash Gordon* were either tossed off mid-episode or were constructed to be weird contests requiring ingenuity more than brute force.

And the bizarre anachronisms! Castles, warriors, dragons, spears—all the images of traditional fantasy—interwoven with space ships and ray guns. It was possible because of the children's storybook approach to plot: evil villains, true-blue heroes and wild larger-than-life perils. But in *Flash Gordon*, Ming the Merciless loved his daughter, and all-American Flash made some stupid mistakes. There was a rounding-out of the characters unlike that in other serials.

The traces of contemporary reality



that did appear had strictly adult appeal: Ming was an oriental, a reflection of the "Yellow Peril"—while King Vultan was based on Wagnerian Germany. In 1936, the United States was still trying to cooperate with the dangerous Nazi state—so Vultan ultimately became Flash and Dale's friend.

Flash was college America personified; Dale was young womanhood in all her 1936 purity; Zarkov was the man of intellect. All of them symbolic stereotypes and yet flesh and blood.

Most important, *Flash Gordon* was intended as light entertainment. Even back when it was new, there were built-in laughs and built-in

delights. Today, perhaps unfortunately, there are laughs that were never intended—due to some "wooden" acting, some pretty sappy dialog, and some technical areas where the filmmakers' imaginations could not quite make up for the lack of funds.

But there are viewers today who recognize the sense of awe implicit in the *Flash Gordon* stories, the innocence suggested by comic-book good-guys always striving to do the right thing, and the picture of a fabulous world in which science is a shiny new toy.

This is the universe of *Flash Gordon*.

"FLASH GORDON"

The 1936 Universal Serial



Chapter One: THE PLANET OF PERIL

Our world is doomed! Flash Gordon, Dale Arden and Dr. Zarkov board the doctor's rocket plane and speed to Planet Mongo in an attempt to divert the runaway world from its collision course with the Earth. After escaping gigantic lizards on the planet's surface, the Earth party is brought to the palace of Ming the Merciless, self-proclaimed Emperor of the Universe. Ming's advances toward Dale lead an angered Flash into a scuffle with the palace guards and finally to a bout with three vicious, hate-crazed monkey-men! After besting them, Flash is joined by Ming's love-struck daughter, Princess Aura, and both plummet through a trap door to an uncertain fate below...



Chapter Two: THE TUNNEL OF TERROR

Saved from both the fall and the hungry Dragon of Death by a net, Flash and Aura race through the underground tunnels while eluding Officer Torch and his soldiers. Aura then returns to her father and tries to convince him to give the Earthman his freedom while Flash, now wearing his familiar Mongo costume, engages in an air battle with a fleet of Gyro-ships. After the confrontation, he befriends the Lion Man, Prince Thun, and the two speed to the rescue of Dale, who seems doomed to become Ming's bride. But on his way to stop the marriage ceremony Flash is caught in the deadly grip of a giant lobster-like dragon called the Gocko...



Chapter Three: CAPTURED BY SHARK MEN

Using a ray gun, Thun saves Flash from the Gocko and the two burst into the palace and rescue Dale. A trap door, however, drops Flash and Dale into the ocean and both are captured by the Shark Men. After traveling to King Kala's palace by hydro-cycle, Gordon challenges the undersea ruler to a fight. Flash proves to be the first man ever to defeat Kala in physical combat. But the King succeeds in tricking his adversary into a tank filled with water. Emerging from a secret panel is the dreaded Octosac, a tentacled creature that threatens gruesome death...



Chapter Four: BATTLING THE SEA BEAST

Princess Aura and Thun force King Kala to drain the water from the tank, saving Flash's life. Aura then leaves Thun to keep an eye on the King while she rushes to the tank. Dale, meantime, has come to after fainting at the sight of Flash in trouble and joins Thun. Scuffles ensue as the Earthman, now fully revived from his underwater ordeal, battles Kala's henchmen. But before Flash can stop her misguided act, Aura destroys the oxygen supplying machinery, and Kala's underwater palace—with all its inhabitants—is threatened with destruction...



Chapter Five: THE DESTROYING RAY

An ally of King Kala, Ming raises the submerged palace

from the water and saves the lives of everyone within it. Once again on the surface of Mongo, Flash finds himself separated from his friends, who are captured by the Hawk Men and taken to their leader, the boisterous King Vultan. Meanwhile, Prince Barin, a new ally of the Earth people flies them to the sky city of Vultan in his rocket-ship, but the craft is threatened by the heat of the Hawk Men's melting ray . . .



Chapter Six: FLAMING TORTURE

The Hawk Men guide Barin's immobilized rocket plane safely into the city where Vultan orders both Flash and Barin into the Atom Furnace Room as toilers, while Zarkov is enslaved and sent to the laboratory. Vultan, meanwhile, elects to keep Dale as his bride. Princess Aura convinces the Earthwoman to pretend to like Vultan so that Flash's life may be spared. After an elaborate feast, the King decides to test Dale's loyalties by observing her reactions to Flash Gordon's torture . . .



Chapter Seven: SHATTERING DOOM

Vultan stops the torturing of Flash Gordon and gives the Earthman to Princess Aura! She in turn takes Flash to Dr. Zarkov, where he is revived by an electro-stimulator.

Rushing to rescue Dale, Flash only succeeds in getting himself captured again. Meanwhile, Emperor Ming arrives to fetch both his daughter, Aura, and his affianced bride, Dale Arden. While the guards in the Atom Furnace Room aren't looking, Dr. Zarkov manages to connect an electrical wire to a shovel. Flash decides to use it for his escape and throws the shovel into the Atom Furnace, blowing it up . . .



Chapter Eight: TOURNAMENT OF DEATH

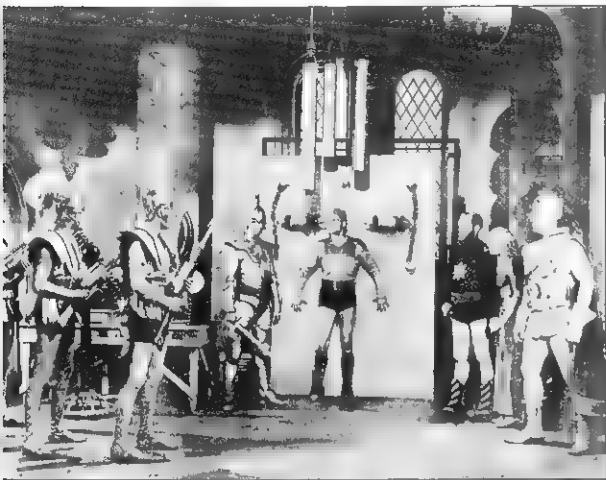
The explosion caused by the destruction of the Atom Furnace knocks Vultan's sky-city off balance, and the King gives his word that the Earth people will be freed if Zarkov can remedy the situation. A new ray invented by the doctor does just that. But Ming, by right of being Emperor of the Universe, calls for a tournament of death before the Earthlings can be released. First, Flash fights the Masked Swordsman of Mongo—actually Prince Barin, who hoped to save Flash by wounding him. The Earthman's second opponent is more formidable: a huge-gorilla-like creature called an Orangapoid . . .



Chapter Nine: FIGHTING THE FIRE DRAGON

With Aura's help, Flash vanquishes the Orangapoid. The

victors of the battle are then invited to Ming's palace where they will choose their brides. Aura, plotting to steal Flash for herself, consorts with the High Priest and slips the Earthman "drops of forgetfulness," which also render him unconscious. Moving the sleeping Flash through a tunnel guarded by a huge Fire Monster now sleeping, Aura is betrayed by the High Priest, who rings the sacred gong to awaken the monster . . .



Chapter Ten: THE UNSEEN PERIL

Dr. Zarkov destroys the Fire Monster with a grenade and rescues Flash. But when the day arrives for him to choose his bride, Flash remembers no one! Aura seems to be winning the dazed Earthman's confidence when Barin knocks him out and takes him to Zarkov's laboratory. There Gordon's memory is restored. Ming, however, will take no more chances! He orders Flash Gordon executed at once and, as Torch and his guards prepare to fire upon him, Flash miraculously becomes invisible . . .



Chapter Eleven: THE CLAWS OF THE TIGRON

Zarkov explains that the machine Flash was standing in front of has rendered him invisible. Flash uses this to teach Emperor Ming a lesson, throttling his soldiers with unseen hands. Dale, meanwhile, has been taken to a place of safety in one of the tunnels. But a vengeful Princess Aura looses a deadly Tigron in Dale's direction . . .



Chapter Twelve: TRAPPED IN THE TURRET

Flash arrives just in time to save Dale from the claws of the deadly Tigron. Barin, meanwhile, has convinced Princess Aura to help the Earth people escape. Ming is persuaded by his daughter to let them leave Mongo, but then he decides to destroy them after all! Barin agrees to meet his friends in a rocket ship by the Lake of Rocks, but he is captured and replaced by one of Ming's soldiers—who fires upon the unsuspecting Flash and his friends . . .



Chapter Thirteen: ROCKETING TO EARTH

Surviving the attack from the rocket plane they believed was piloted by Prince Barin, Gordon's party journeys through the tunnels beneath Ming's palace and discovers Barin a prisoner. After rescuing him, they return to the laboratory, but are once again captured by Ming's guards. An attack from Thun and his Lion Men disrupts Ming's plans. Realizing all is lost, the Emperor races into the mist-shrouded chamber of the Great God Tao, where he perishes. Flash, Dale, and Dr. Zarkov prepare to leave Mongo for Earth, and bid farewell to their friends. But a time bomb planted aboard Zarkov's rocket plane by the crafty High Priest threatens to destroy the Earth party. Fortunately, they discover it in time! The three brave space travelers return to their native planet . . . as heroes.

BRINGING THE COMICS TO LIFE

In keeping with Hollywood's trend toward nostalgia escapism, those fearless, larger than life, comic book crusaders of yesteryear are making a comeback. Both movies and TV are swamped with projects based on the thrilling pen and ink drawings of America's favorite comic creations. And far from the campy, self-destructive parodies that sprang from the *Batman* video craze a decade ago, most of these new incarnations are being played straight!

By GARY GERANI

Granddaddy of all muscle-popping heroes and walkaway champ of the bunch is Siegal and Shuster's *Superman*—Kryptonian by birth but Earthman by upbringing. The Man of Steel inspired a rash of cartoons (the most effective being the Fleisher-Paramount creations during the Forties), the famous TV series starring George Reeves, the Kirk Aylan movie serials, and more recently a Broadway play.

Now, with a super-budget behind him, he returns to the big screen in Paramount's much-talked about *Superman, the Man*. Mario Puzo, the man who wrote *The Godfather*, is doing the screenplay, while directing chores are being handled by veteran James Bond director Guy Hamilton.

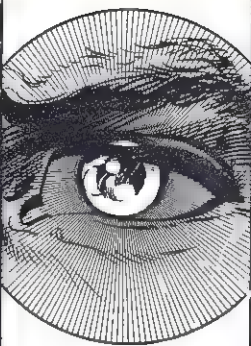
Who will be playing the Man of Steel in this new contemporary adventure? Would you believe... Burt Reynolds? How about Robert Redford? James Caan? All three have been considered, although at press time no decision has been reached. However, the role of Superman's father has been cast: Marlon Brando.

Superman, of course, is the flagship title (and character) of National Comics, home of *Batman*, *The Flash*, *Wonder Woman*, et al. Despite this impressive collection of classic crusaders, National is still a rather embarrassed "number two" in the comic book sales sweepstakes, trailing behind Stan Lee's more vibrant Marvel Comics Group.

The flagship fellow of this latter organization is *The Amazing Spider-Man*: in civilian life a goodtime college Joe named Peter Parker who was bitten by a radioactive spider sometime back in his senior year in high school. Since then he's been guarding Manhattan in a red webbed outfit, clobbering weird villains and becoming something of a cult figure.



It took years of negotiations, but the comics event of all time finally happened: Superman and Spider-Man in the same magazine. Not only was it difficult to cross from DC-Land to Marvel-Land, but there was nothing small about the comic, including the size. "Superman vs. the Amazing Spider-Man" is the longest comics story in history—over ninety pages.



THE INFRA-RED MECHANISM IN AUSTIN'S BIONIC EYE ENABLES HIM TO SEE THROUGH THE DARKNESS OF THE TUNNEL.



Above: Raquel Welch (shown here in costume for *One Million B.C.*) should Make a spectacular Sheena for the upcoming film version of the 1940s comic, *Sheena, Queen of the Jungle*.

Above: What happens when you find this guy capable of leaping tall buildings in a single bound? You take six-million dollar Steve Austin and give him his own comic, that's what!

Right: *Barbarella*, believe it or not, first appeared in the French daily newspapers, just like *Dick Tracy*. Lovely Jane Fonda appeared in the title role of this very fanciful film along with stars like Marcel Marceau and John Phillip Law.



Below: Lynda Carter appears this fall in the title role on ABC's *The New, Original Wonder Woman*. Most of the episodes will be featured on Movie of the Week Double Features.



Above: The new movie *Superman, the Man* is still looking for a leading man, but Mario Puzo (*The Godfather*) is writing the script, and Marlon Brando is playing Superman's father. Sounds like a great beginning!



Although Spider-Man has already been brought to video life via a series of cartoons and a live-action stint on PBS' *The Electric Company*, Stan Lee has announced a major motion picture about Spider-Man to be produced by Steven (Fritz the Cat) Krantz. Few details are known, other than it will be a live-action extravaganza, with a reasonably high budget. Another Marvel super-star, *The Incredible Hulk*, is also slated for a movie adaptation.

And while male superfolk engage in fisticuffs and violent brawls, their female counterparts have suddenly leapt into the field with a startling enthusiasm. Indeed, there is a steadily growing trend in America, possibly inspired by the woman's lib movement, toward the super-strong female. On TV, *The Bionic Woman* is a smash hit and a miniskirted super-girl named *Isis* has proved to be the most popular personality on Saturday mornings.

It was inevitable that the exciting comic book character who started this sub-genre would finally come into her own in a new, spectacular way. Watch out, Clark Kent... make way for *Wonder Woman*!

Charles Moulton's famed lasso-twirling, invisible-plane flying, bullet-deflecting supergal has been given the royal television treatment by Warner Brothers in a series of pilots and specials called *The New, Original Wonder Woman*—boasting a perfect physical beauty, Lynda Carter, as the lead.

The studio originally tried to get the project off the ground a few years back with a disastrous feature pilot. Afraid of repeating the same campy mistakes of TV's *Batman*, they opted for an equally inappropriate superslick, James Bond spy flavor, and cast Cathy Lee Crosby as a *mod*

Right: one of the most delectable and deadly (to her other-worldly enemies) of modern comic heroines. Vampirella has developed a sensational following in a very short time. Now to be made into a full-length motion picture, Vampirella will be played by a former Playboy Playmate Barbara Leigh. Peter Cushing will co-star as Vampirella's loyal friend, Pendragon the magician.

Wonder Woman. The idea, while good on paper, backfired in actual performance. So it was back to the old, Nazi-clobbering heroine of the Forties, decked out in her familiar satin tights.

While certain elements of camp pop up every now and then, the producers of the *The New, Original Wonder Woman* are careful never to humiliate or make fun of their heroine for the sake of a cheap laugh. In addition to the splendid Ms. Carter, an equally inspired bit of casting is the talented Lyle Waggoner as Major Steve Trevor, WW's sweetheart and frequent hero-in-distress.

Though piloted to ABC, they chose to pick up *The Bionic Woman* as a regular outing instead, and seemed reluctant to buy another "super-woman" type program. Their option on WW was to end this coming November. If ABC hadn't bought it by then, NBC had a firm order in for 13 episodes to be run on their network. ABC came through in July, however, and ordered 11 hours of *Wonder Woman*. Oddly, there will be some hour-long episodes and some movie-length specials in the package.

Another comic book female on the comeback trail is *Sheena, Queen of the Jungle*. Womandom's captivating answer to Tarzan will be embodied by Hollywood's last great sex symbol, Raquel Welch, in a high-budget adventure yarn lensing now for Universal. Sheena, of course, wears a skimpy leopard skin, bone bracelets, flashy blonde hair (Raquel's will have to be dyed) and a superstructure that is amply displayed. In addition to the popular comics feature, the character spawned a short-lived television series in the early fifties, with Irish McCalla as Sheena.



Above: In spite of the outrageously "campy" treatment, Batman (Adam West) and Robin (Burt Ward) lived and fought through several seasons before succumbing to that fatal illness: television over-exposure.



Left: Sheena, Queen of the Jungle, appeared in 1938 in Jumbo Comics, and later graduated to her own title. Ahead of her time, in several ways, she strode through the forest always on the lookout for white exploiters of the inhabitants and purity of her vast and savage jungle domain.

Combining several imaginative worlds, there's a female of a very different caliber: super-sensual as well as super-powered, *Vampirella* is a scantily-clad bloodsucker from a planet named Draculon who fights intergalactic bad guys and her own vampiric urges.

The comic book, a large-sized black and white magazine, is produced by Warren Publishing, an outfit known for its classy merchandise. Now *Vampirella* (created in the early sixties) is going to be a major motion picture, with ample doses of sex, horror, hokum, and violence.

Famed chiller company Hammer is producing the movie in England, with veteran frightmaster Peter Cushing as *Vampirella*'s platonic pal, Pendragon the magician. Fleshing out the lead, literally and figuratively, is a lovely young thing named Barbara Leigh. The plot, featuring zombies, aliens, spies, and wacky villains, seems to be a parody of both horror and secret agent flicks, with sex thrown in for good measure. One thing's for certain: the fetching Ms. Leigh, decked out in her extremely abbreviated *Vampirella* outfit, is one of the most stimulating images ever to pop off a comic book page and onto the screen.

Several recent ambitious attempts to recapture the spirit of comics on films have bombed. Most notable was George Pal's much-heralded *Doc Savage, the Man of Bronze*. Warner Brothers was so sure it was a loser that they hardly distributed it to theaters at all, passing it on to cable TV after the first few weeks of release.

A main reason for this failure seemed to be the hopelessly campy treatment of the material—so embarrassing it sent enthusiastic comic fans at the preview cringing from their seats!

The "straight" handling of TV's *Six Million Dollar Man* and *Bionic Woman* shows seems to have convinced Hollywood that lasting success depends upon taking a super-adventure on its own terms—not upon ridiculing it.

If so, we can have high hopes for these newest comic heroes and heroines being brought to life for television and movie screens. ★

Below: Recently, there has been a reversal of the adaptation process. Comic books are being made from popular films and television shows. The comics based on the *Planet of the Apes* movies are perhaps the best known.



LOG ENTRIES

(Continued from page 8)

of \$25,000 was mentioned.

So far, it seems as if the subject has been dropped. But the incident probably prompted so much coverage, on local TV and in the tabloids, that the expense of a quarter of a million on an additional Kong statue became unnecessary.

But let's get back to the main event. Having once laid out the great simian in his bed of simulated broken flagstones, the producers then had the problem of keeping their 45,000 invited spectators from touching and possibly damaging the guest-of-honor's crepe hair and rubber limbs.

That problem was partially solved by another problem: no one could tell who was who in all the confusion. There

were real cops and movie cops, real reporters and film crews, and fake reporters and film crews. It looked like there were twice as many officials as there really were.

Crowds will be crowds, however, and some fearless individuals did reach the stricken model. Kong was touched—but not damaged. The only blood spilled during the filming was a mixture of Karo syrup and red food coloring that was spread over the ape in strategic places.

There's just something about the *King Kong* story that leads one to think in gigantic terms:

The largest ape falls from the tallest towers in the largest city, is seen by the largest crowd and is recorded on film for a movie that costs \$22 million dollars. Still thinking big, Paramount has already booked the film into over a thousand first-run theaters—all over the world.

Perhaps an awareness of the astronomical proportions of the project is what made that unique glow—like a cold fire over Wall Street—so tantalizing to us mere mortals who witnessed the event.



LEONARD NIMOY IN SEARCH OF . . .

Bristol-Myers has committed \$1.3 million for the filming of 24 30-minute shows to be called *In Search of . . .*, which will tackle popular "unexplained" phenomena with new research and extravagant film techniques. Leonard Nimoy has been signed to host the series, which will include segments on UFO landings, the Loch Ness monster, Dracula (filming in Hungary), voodoo, ESP, Stonehenge, missing Nazi treasure, and witchcraft. Bantam Books has commissioned the show's producer, Alan Lansburg, to pen six books based on the scripts; the first will be on lost civilizations, the second on extraterrestrials.

NEW WAR OF THE WORLDS RECORDING

Richard Burton narrates and The Fighting Machine provides a rock background on a new double-LP based on H.G. Wells' *War of the Worlds*. Rock singer David Essex also appears in this updated telling of the famous Martian invasion. Record producers are Jerry and Jeff Wayne, with the music composed by Jeff. Due in record stores in September.

FOOD FOR THOUGHT



The Wells novel that the new film, *Food of the Gods*, is derived from was an unambiguous warning of overpopulation, ecological imbalance, and famine—written in 1904. It's all about a substance that could "solve" everything—by increasing the size of food substances. Of course, things get out of hand.

Want to increase your terror while viewing, or thinking back on, the movie? Consider the following recent items of real news:

A man in northern California has been using hormones to increase the size of his chickens. A four-year-old boy was spurred to death on his farm by a 30-pound rooster.

A "thing" was spotted near Camp Pendleton in southern California. It was at first thought to be a mountain lion, but it turned out to be a 100-pound rat.

A type of grasshopper in Vietnam is able to ward off its enemies by secreting a chlorinate compound it ingests from a man-made chemical weed-killer.

The notorious "killer bees" of South America are the result of cross-breeding the honey bee with a more vicious African strain. The cross-breeds have been known to kill both animals and men—and are swarming toward the U.S. border at 200 miles a year.

None of this proves that man shouldn't "tamper" with

nature in order to improve his lot . . . but it sure indicates that things *can* get out of hand!



BEHIND THE BIG BUS

Paramount's *The Big Bus* is an outrageously funny satire on practically every disaster movie ever made—from *Titanic* to *Earthquake*—with more than a dose of *Airport* thrown in. *The Big Bus* is about the maiden run of "Cyclops"—of a three-story 106-foot-long nuclear-powered passenger bus—from New York to Denver. The bus has a bowling alley, swimming pool and cocktail lounge; and before the disaster climaxes, it's been bombed twice by a mad industrialist and an old Chevy pick-up has crashed into the cocktail lounge.

The bus—the largest prop ever used in Hollywood, the filmmakers say—cost \$250,000 and weighed 75 tons. It

was designed by Joel Schiller. "I thought the guys on *Jaws* had their problems with a mechanical shark," says Schiller; "I had a 75-ton cyclops! The four rear wheels holding up the jet engine are nearly five feet high and weigh 1,100 pounds each. I didn't find out how much the bus weighed in total until I got the news that we had to hang the whole thing over a cliff with people aboard."

The finale is truly amazing. There's not a trace of "blue line" to indicate any trick photography.

Schiller explains: "I finally used a 125-ton crane with heavy-duty cable to pick up the bus and suspend it over a dam site in Big Tujunga Canyon. Then we had to hide this incredibly large crane with trees.

"After I had spent the \$250,000 budget for the bus, I had to make it as watertight as a VW bug: I found out at the end of the script, we had to flood the passengers up to their waists in Coca Cola, Fresca, and donuts."

On-the-set experiences with the big prop proved almost as funny as some of the events in the movie. The day the bus was to be tested, it was driven out of Paramount Studios at 9:00 a.m.—on its way to the Los Angeles racetrack for a trial run. It broke down at 9:02. The engine was completely burned out. During filming, when a rigged "bomb" exploded—as the bus was careening down the highway—the rear of the bus was actually blown off and had to be repaired, at a cost of \$10,000. One day, high in the mountains, the bus engine began to run hot; fearing another burnout, the chief mechanic poured in the only liquid on hand: three gallons of Kool-Aid. It worked.

Miraculously, out of 32 tires, not one flat was experienced.

The Big Bus stars Joseph Bologna, Stockard Channing, John Beck, Jose Ferrer, Ruth Gordon, Harold Gould, Larry Hagman, Lynn Redgrave, Sally Kellerman, and others.

EXPO FIASCO

In the last issue of STARLOG we announced an event called SF Expo '76, organized by a New Jersey corporation—Science Fiction Services, Inc. with Jim Harvin as president.

The exposition was promoted as the greatest sci-fi event ever, but that's all it was: promotion. A few days before the scheduled dates, we were informed that the activity had been "postponed," and a refund was offered to all who had prepaid.

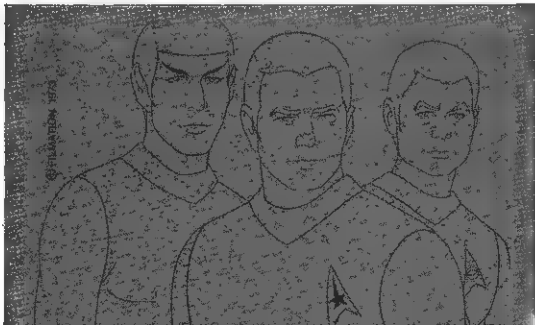
STARLOG, in order to participate in this event, had purchased several memberships as well as a dealer table. We made numerous requests for our refund, but to this date, we have not received a reply. We can only assume that the parties involved are unable or unwilling to meet

this financial obligation.

This is the kind of group we do not want to support. The convention circuit is littered with "get rich quick" schemers, drooling for the quick cash that fans are willing to dish out for love of "Star Trek" and science fiction in general. Some of these guys even have good contacts and creative ideas, but usually their organization lacks depth. They are too easily toppled, and their supporters are the losers.

STARLOG suggests that you be wary with your money, since it is impossible for us to investigate all of the public events we will announce in Log Entries.

Any other parties who have similar claims against Science Fiction Services, Inc. are invited to write our publishers with details, in the hopes that we may jointly recover our monies.



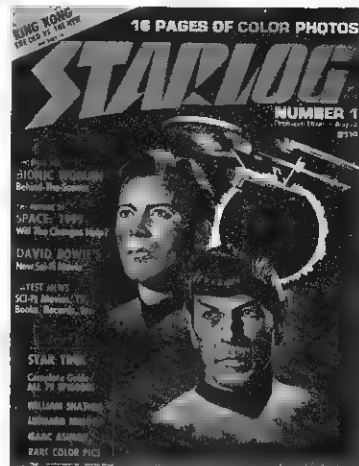
A CLUE TO CHILDREN'S SCI-FI PROGRAMMING INSANITY

Ever wondered why there were so few of the splendid animated *Star Trek* episodes made? And why it was canceled? A recent item in *Hollywood Reporter* sheds some light. It has to do with the currently running *Shazam* and *Isis* programs. While CBS called both "the superstars of Saturday morning programming," they contracted for only seven *Isis* and six *Shazam* for the new

(Continued on page 56)

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LOG ENTRIES

(Continued from page 54)

season. The producers of the two shows, Filimation (who did *Star Trek*), retorted with an indignant: "But we made more than that last year, and you didn't know what you were getting!" Then came the sad truth: when a show is that successful, CBS explained, its episodes can be run over and over. If the kids like them, they'll watch them again—so fewer originals are needed.



RODDENBERRY HONORED

Gene Roddenberry received an honorary Doctor of Literature Degree at the commencement ceremonies of Union University of Los Angeles in June.



American International's *AT THE EARTH'S CORE*

DIFFICULT TO IMAGINE

Maurice Carter, production designer for both the current *At the Earth's Core* and last year's *The Land That Time Forgot*, said he found the new Burroughs story more difficult to bring to life. "For *Land*, I was dealing with documented prehistoric monsters of known appearance and characteristics. In *Earth's Core*, it is all Burroughs' images, and I have had to translate them for the screen purely from the descriptions from the pages of his book."

Carter created various monsters and man-eating plants, the race of half-human Sagoths, and a dynasty of giant lizard-like birds who keep a tribe of humans enslaved.

In one of the movie's most spectacular scenes, bystanders and well-wishers wave as the great Iron Mole cuts into the mountainside that will be its portal to the world at the earth's core.

The film—currently playing across the country—stars Doug McClure, Peter Cushing, and Caroline Munro.

MGM SCI-FI BANDWAGON

Although the definitive box-office figures are not yet in, MGM is counting on the success of *Logan's Run*—in spite of unenthusiastic critical notices. MGM has announced that they have earmarked \$25 million for four new sci-fi epics (titles as yet unannounced). According to the Hollywood grapevine, one of the four will be a sequel: *Logan's World*.



\$7,000,000 NESSIE

It's a wonder nobody's done it before—although in a way they've been doing it ever since *The Creature From the Black Lagoon*. Now in pre-production for release in the summer of '77: *Nessie*—the story of the Loch Ness monster. Screenplay by Bryan Forbes; produced by David Frost, Euan Lloyd and Michael Carreras, in association with Toho. The film appropriately capitalizes on current publicity concerning a bona fide Loch Ness scientific expedition being conducted under grants from the Academy of Applied Science and *The New York Times*. The leader of the real-life expedition, Dr. Robert H. Rines, said: "We think we have what it will take to get the kind of information zoologists and others need to identify what these

(Continued on page 63)



The real "invisible man" of science fiction movies is the music composer. Perhaps it's because when he does his work best, audiences don't notice; they just *feel*. But growing numbers of sci-fi fans do notice, and eagerly collect recordings of these film scores. Now, for collectors and appreciators. . . .

The Music of the Spheres

By FRANK SQUIRES and DAVID HOUSTON

Shortly after the introduction of sound, it was discovered that background music in drama can accomplish what mere pictures and dialog can never do: involve the audience *directly* in the emotions of the characters and action.

This has been of crucial importance in science-fiction. Often sci-fi stories could bog down in technical detail or impersonal events—if it weren't for

the persistent music stressing the significance of the goings on.

The most prolific composer for American motion pictures was Max Steiner—and he was also one of the best. He scored 155 films—including *Now Voyager*, *The Fountainhead*, *Casablanca*, and *Gone With the Wind*—but none of his scores was

more influential than his herculean accomplishment for *King Kong*, in 1933.

The score for *Kong* was one of the first to run the full length of the film—with key motifs for major characters, events, and moods. Steiner set the standard for creating suspense, terror, pain, love, and triumph . . . all in an other-worldly framework.

Above: Universal's *Silent Running*

In 1933, a limited-release album of *King Kong* was produced by Allied Records (Allied 1001). The record quickly disappeared, and today it's a terrifically high-priced collector's item. In 1960, there was a tantalizing five-minute bit of the *Kong* score included on an album called "Fifty Years of Movie Music" (Decca DL 79079). In 1975, United Artists issued an interpretation of the score; unfortunately the Leroy Holmes orchestrations did not do the music justice (United Artists UA-LA 373-G).



But there's a glorious suite of *Kong* music—properly orchestrated—currently available. It's on a record in the Charles Gerhardt film music series produced for RCA. The album is "Now Voyager—The Classic Film Scores of Max Steiner" (ARL 1-0136); the *Kong* suite contains: "The Forgotten Island, Natives, Sacrificial Dance, The Gate of Kong, Kong in New York."



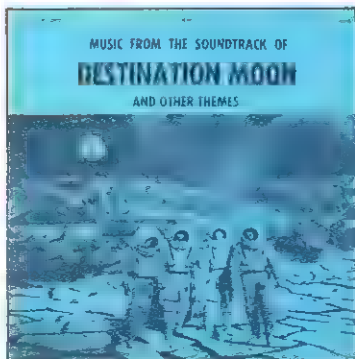
Another significant score was written in 1935 by a young man who had scored his first film while still a music student—Franz Waxman. He added a dimension of sheer psychosis to movie music with his brilliant score for *The Bride of Frankenstein*. In places, it's positively hair-raising. The music was so perfect for sci-fi

films that it was subsequently "stolen" and fitted into the *Flash Gordon*, *Buck Rogers*, and *Radio Patrol* serials. Charles Gerhardt was the first to record any of this score, and a wonderful piece from it now appears on his "Sunset Boulevard—The Classic Film Scores of Franz Waxman" (RCA-ARL 1-0708). The music so perfectly describes the creation of the female monster that you can close your eyes and see it!

Things to Come, based on the H.G. Wells novel, was produced in 1936 with Mr. Wells himself overseeing the project. Wells recommended a well-established British composer, Sir Arthur Bliss, for the job of underscoring the epic wars, plagues and a fantastic world of the future. Sir Arthur employed the stately and proud English music style to accomplish the task. The music is huge. An abbreviated version of the score was just released on London Phase 4 (SPC 21149) with Bernard Herrmann conducting an enormous orchestra. An earlier version conducted by Sir Arthur himself was released in 1958 on RCA (LSC-2257) and again more recently on London Treasury Series in stereo (STS 15112)—and it contains some beautiful passages the thrilling Herrmann version omits.

These three scores—*King Kong*, *The Bride of Frankenstein*, and *Things to Come*—comprise the foundation upon which most other symphonic scores for sci-fi have been built.

In 1950, something new was added to the growing vocabulary of musical expression for sci-fi films: a sense of infinity. Leith Stevens accomplished it in his eerie score for George Pal's *Destination Moon*. Melodies are incomplete... dissonant chords swirl among the violins... rhythms are slow or non-existent... fragments of counter-melody flit through... the mode is neither quite major nor quite minor. The effect is perfect: it is a universe without walls and without weight.



Columbia Records released a ten-inch LP of *Destination Moon* in 1950 (CL 6151), which these days is fetching \$40 to \$70 on the collector's market! Omega Records put out another version, in stereo, around 1960 (OSL 3), which is also rare. A few years ago, yet another pressing appeared (Cinema Records LP-8005) which can still be found at reasonable prices. Side two of the Cinema disc also contains some lost rarities: themes from *The Time Machine*, *The Lost Continent*, the David Rose "theme" from *Forbidden Planet*, and others.

The next really new musical statement was made in 1951 by Bernard Herrmann. Herrmann added futurism to the sci-fi sonic vocabulary, with his wavering electronic score for *The Day the Earth Stood Still*. His music said, unequivocally, that the alien had come not only from another world but from an advanced civilization.



Herrmann combined a conventional orchestra (with two pianos) with electronic violin, bass, and guitar, and two theremins (electronic tone producers). But the result is real music, not random "computer" sounds, and it's awesome just to close your eyes and listen to it! There is an excellent suite, conducted by Herrmann, on a superbly engineered London Phase 4 record, "The Fantasy Film World of Bernard Herrmann" (SP 44207), which also includes selections from Herrmann's exciting scores for *Journey to the Center of the Earth*, *The Seventh Voyage of Sinbad*, and *Fahrenheit 451*.

Herrmann's boundless ingenuity at orchestration offers an almost electronic sound even when he's dealing only with conventional instruments. Surely no composer can challenge him for sci-fi effectiveness. His *Mysterious Island*, *Jason and the Argonauts*, and *The Three Worlds of Gulliver* are also available on London

Phase 4 (SPC 21137).

Ever since *The Day the Earth Stood Still* (and the later invention of the Moog Synthesizer) there have been more sci-fi scores with electronic sounds than without. But no movie has carried the idea further than did *Forbidden Planet* in 1956.

Louis and Bebe Barron devised the background for that CinemaScope flight of fancy. It wasn't music at all. The burbling, rumbling sounds suggested not only a futuristic society, but one so far in advance of our reality that it was truly incomprehensible! None of this background has been recorded, but there's an alleged theme by David Rose (MGM K 12243, MGM E 3397, MGM SE-4271, and Cinema Records LP 8005) which does incorporate the Barron sounds—but it ain't *Forbidden Planet*.

The score for *The Andromeda Strain*, 1971, also used unmusical sounds to excellent effect. The Gil Melle score is available (but hard to find) on Kapp (KRS 5513).

There's one more element of sci-fi scoring that must be mentioned: popular music.

Generally, pop, rock, and jazz appears in films aimed at the high-school and college audiences. Usually, such underscoring is disastrous—however good the music may be on its own terms. When the music contains repeating patterns of any kind—like rock rhythms or (heaven forbid) lyrics—the pacing of the film editing becomes “locked in” with musical patterns. Also, the very purpose of background music is to stress emotional aspects of the story. Emotions ebb and flow, rise and explode and dissipate; they don't do the Frug or the Charleston. Dance music works against the picture—not with it.



However, *Barbarella*, 1968, had a rock score that worked perfectly well—because the film was not to be taken seriously. It was to the film-

makers' advantage to prevent their audience from feeling much of anything, in order to stress the comedy. *Barbarella*'s humpy score by Bob Crewe and Charles Fox was recorded by Dot (DY 31908).



While not really science-fiction, the beautifully photographed movie based on Von Daniken's *Chariot of the Gods* had an unusually effective pop score. The music helped bolster the travelogue-like filming, while offering a pleasant entertainment apart from the pictures. When needed for dramatic effect, the score, by Peter Thomas, dropped its rock rhythms and soared into symphonic style. It was released on Polydor (6504).

Peter Schickele's haunting score for *Silent Running*, 1972, relied heavily upon the pop culture of the late 60's. The score contained semi-serious ecology protest songs—some of them with Joan Baez vocals. Apparently, Schickele hoped that the viewers would be in tune with the sentiments and music style of the time and that, therefore, their emotional understanding of the film's anti-pollution theme would be increased. But the score is now dated and often works against the poignant and melancholy emotions of the story. Divorced from the movie, however, the record is very interesting (Decca DL 7-9188).

Most of the sci-fi music of the 60's and 70's has been some combination of the symphonic style of *King Kong*, the electronic futurism of *The Day the Earth Stood Still*, the “computer” sounds of *Forbidden Planet*, and the pop lingo of *Barbarella*. A number of these new scores have been inventive and beautiful, and are available on records:

On the Beach, 1959, the doomsday movie made from Nevil Schute's novel, had a score by Ernest Gold that was essentially variations on a theme of “Waltzing Matilda.” Sections are wistfully beautiful, and the contrast between the cheery Austral-

ian song and the end-of-the-world story considerably heightened the depressing nature of that film (Roulette SR 25098).



Master of the World, 1961, was scored by Les Baxter in a lulling lush style reminiscent of another Jules Verne movie score: *Around the World in 80 Days*, 1956, composed by Victor Young. Both scores stress that euphoric vertigo of balloon travel, but the Victor Young score is more ambitious and varied. *Master of the World* was released on Vee-Jay (SR 4000), and the very popular *80 Days* music is still available in stores, in well recorded stereo, on Decca (DL 79046).



2001: A Space Odyssey, 1968, had an original score at first, but after the Alex North music was recorded, producer Kubrick decided to use existing serious compositions. In a few weeks, he made more people familiar with “Also Sprach Zarathustra” than had heard it since it was composed. Two volumes of music are available on MGM, which are more like symphony concerts than movie scores (because that's what they are)—(MGM S1E-13 ST and SE-4722). The same scoring technique was used for *Rollerball*, 1975, the classics for which are compiled on United Artists (UA-LA 470-G).

(Continued on page 65)



D _____



B _____



A _____

G _____

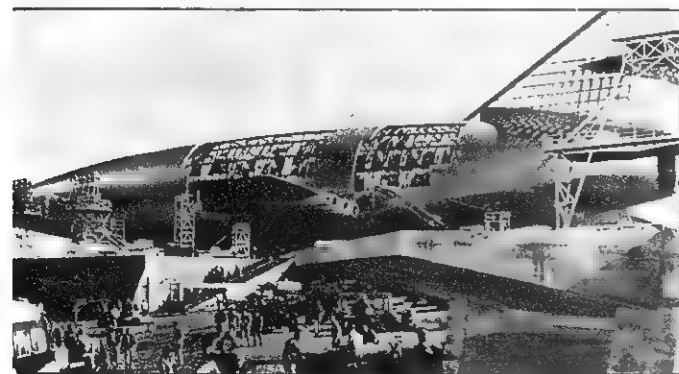


E _____



H _____

F _____



C _____



THE SANE SCIENTISTS

Not every scientist in fiction has been mad. Most often, in fact, scientists are the heroes... certainly in science fiction films. Below, there's a directory of definitely sane (if occasionally misguided) men of learning. Some are main characters... others are minor figures, but all of them appear (or are mentioned) in the classic science fiction movies pictured on the opposite page. If you think you're a trivia expert, first identify the

photos by inserting the complete title for each movie. Next, mark the proper letter (A,B,C, etc.) next to the Doctor or Professor who appeared in that film. Note: Several scientists are from the same films, but each movie has at least one scientist listed in the directory.

A score of 15 or better is EXPERT. 10 or higher is VERY GOOD. Less than 10 means you need to stay up and watch the late shows more often.

Answers are on page 64.

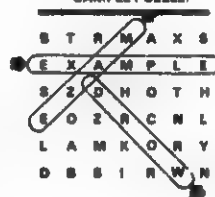
- _____ 1. **Dr. Bronson**, of Mount Kenna Observatory.
- _____ 2. **Dr. Edward Morbius**, of the Bellerophon.
- _____ 3. **Dr. Jonathan Wilson**, president of the International Planetary Research Institute.
- _____ 4. **Dr. Felix Zentar**, Professor of Astronomy at Cornwall University.
- _____ 5. **Dr. Clayton Forester**, "... top man in astro and nuclear physics."
- _____ 6. **John Putnam**, his crucially important hobby was astronomy.
- _____ 7. **Dr. Tony Drake**, confines his gazing "to the eyes, ears, nose, and throat."
- _____ 8. **Dr. Hendron**, of the Cosmos Observatory.
- _____ 9. **Dr. Bilderbeck**, of the Pacific Institute of Science and Technology.
- _____ 10. **Dr. Dupre**, a first extraterrestrial biologist.
- _____ 11. **Dr. Gratzman**, a scientist at Pacific Tech.
- _____ 12. **Professor Barnhart**, a genius stumped on a problem of celestial navigation.
- _____ 13. **Professor Oliver Lindenbrook**, who followed in Arne Saknussemm's footsteps.
- _____ 14. **Dr. Miles Bennell**, a general practitioner.
- _____ 15. **Dr. Ottenger**, of the Esterbrook Observatory.
- _____ 16. **Dr. Fry**, who believed that, in theory, rocket ships might fly to another planet.
- _____ 17. **Dr. Dan Kauffman**, who held a mass-hysteria theory.
- _____ 18. **Dr. Cal Meacham**, who believed in putting the nuclear horse before the cart.

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 T B C E A E S D W N A A E O D
 V E H G E P E C K E H I I N E
 T E N N N M Y A Y R R A B L R
 I R Z A O A O T R F E N L G O
 M Y G R L H P C F T N I E N M
 E E D T E P F E S M H P D R T
 R N C S D O J L S S E N R A I
 A Y T I N A T A S C I B O M H
 W O I D W L E W I S T M T O W
 N N A E S T G D E N O O R A M

FILMS & STARS

Scan your memory bank to recall these sci-fi and related films. Can you match each movie with one of its stars? All of the capitalized words appear in the puzzle maze upside-down, rightside-up, forwards, backwards, and diagonally (see example). Match answers appear on page 64.

SAMPLE PUZZLE:



_____ James ARNESS
 _____ Gene BARRY
 _____ Richard BASEHART
 _____ Wallace BEERY
 _____ Henry FONDA
 _____ Charlton HESTON
 _____ Arthur HILL
 _____ Lionel JEFFRIES
 _____ Jerry LEWIS
 _____ Raymond MASSEY
 _____ Leslie NIELSEN
 _____ Gregory PECK
 _____ Claude RAINS
 _____ Michael RENNIE
 _____ Barbara RUSH
 _____ SEAN Connery
 _____ Peter SELLERS
 _____ Rod TAYLOR
 _____ Raquel WELCH
 _____ Oskar WERNER
 _____ James WHITMORE

1. The ANDROMEDA Strain
2. Planet of the APES
3. When Worlds COLLIDE
4. Things to COME
5. The Day the EARTH Stood Still
6. FAHRENHEIT 451
7. FAIL Safe
8. LOST World
9. The Invisible MAN
10. MAROONED
11. First Men in the MOON
12. ONE Million B.C.
13. Forbidden PLANET
14. The SATAN Bug
15. Dr. STRANGELOVE
16. THEM
17. The THING
18. The TIME Machine
19. You Only Live TWICE
20. A VISIT to a Small Planet
21. The WAR of the Worlds

LOG ENTRIES

(Continued from page 56)

ULTIMATE WARRIOR

moving objects in the loch really are." It will be interesting to compare their results with the "results" reported in *Nessie*.

Locked up somewhere in their gigantic vaults, Warner Brothers has what is reportedly a fine film: *The Ultimate Warrior*. It stars Yul Brynner and Max von Sydow—in a future New York where civilization has been reduced to savage and primitive conditions due to pollution. At this date, it is impossible to say if and when *The Ultimate Warrior* will be shown in the United States. The film, which is now making its way around England, might have a better chance for American release if Warner Brothers is reminded that there are actually people who enjoy science fiction! You can write to Warner Brothers at: Warner Brothers, 75 Rockefeller Plaza, New York, N.Y., 10019.

SPIELBERG'S CLOSE ENCOUNTERS

Steven Spielberg—who directed *Jaws*—has written and is directing a new sci-fi extravaganza: *Close Encounters of the Third Kind*. According to recent reports, the film is behind schedule and over budget . . . and it's no wonder. Originally budgeted at \$10 million, the film to date has spent half that amount on special effects alone. The budget is now officially \$12 million and is still climbing.

Spielberg discovered that there were no sound stages in Hollywood large enough to house his special-effects climax; so he leased two aircraft hangers in Mobile, Alabama, which is where the film is being largely made

(they'll finish up with some interior sets in Hollywood and crowd scenes in India).

If you're in the Mobile area, be advised: the set is not only closed to visitors, it is under 24-hour guard. Apparently, the effects are on the dangerous side, and Spielberg is determined to keep his visuals a deep dark secret until the film is released.

In charge of special effects: Douglas Trumbull (who did 2001 and *Andromeda Strain*). Release date: Easter week, 1977. A Dell paperback novelization will be published to coincide with the premiere.

Although the whole project is shrouded in secrecy, it has been learned that the story concerns men on earth and visitors from elsewhere. To stress their dedicated attention to detail and scientific accuracy, the producers are calling their imaginative outing a "science fact" movie.

DAMNATION ALLEY

Roger Zelazny's popular novel, *Damnation Alley*, is being filmed at 20th Century-Fox, produced by Jerome Zellman and Paul Maslansky. Screenplay by Alan Sharp and Lukas Heller. Directed by Jack Smight. Starring: Jan-Michael Vincent, Dominique Sanda, George Peppard and Paul Winfield. Clearly, this will be a major, high-budget effort.

INVASION IN 3-D

Monarch Releasing Company has just announced the fall premiere of *The Fantastic Invasion of the Planet Earth*—to be released in a new three-dimension process. Monarch president Allan Shackleton said the new process "is a far cry from what exhibitors knew in the past." (Back in the '50s, *The Creature from the Black Lagoon* and *It Came from Outer Space* were released in black & white 3-D.)

Shackleton said the enthusiastic response he's received since revealing his 3-D project has encouraged him to plan several more movies in the new process.

BITS AND PIECES

. . . MGM began filming *Demon Seed* with Julie Christie last May; produced by Herb Jaffe, directed by Donald Cammell, it's due for autumn release . . . *Piranha*, produced by Michael Ullman, began filming July 15 . . . American International starts shooting a remake of H.G. Wells' *The Island of Dr. Moreau* on September 15 (the first film version starred Charles Laughton and was called *Island of Lost Souls*) . . . *The Cars of Apocalypse*—a "sci-fi race-to-the-death thriller"—will film in France early next year; budgeted at \$3 million, it stars Peter Fonda and Jim Mitchum . . . *War Wizards*—part live and part

animated—is due for autumn release . . . There's a French-made parody of *King Kong*—called *Queen Kong*, in which a lady ape loves a handsome lad—making its way around Europe . . . *Crocodile*—a nature-gone-amuck horror venture—is about convict girls working in an Australian swamp; Burt Lancaster has been signed to star . . . *Micronauts* will be filmed in England by Harry Saltzman (of James Bond movie fame) with an \$8.5 million budget . . . *The Sentinel*, from the best-selling novel, has completed its location work in New York. It stars Jose Ferrer, Ava Gardner, John Carradine, Martin Balsam . . . *The Astral Factor*—with Robert Foxworth, Elke Sommer, and Percy Rodriguez—is due for completion this fall . . .

CLASSIFIED INFORMATION

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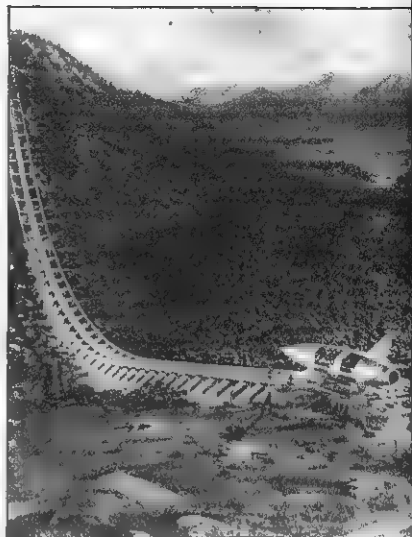
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64



STARTEASERS ANSWERS

Films & Stars:

- 17 Arness (The Thing)
- 21 Barry (War of the Worlds)
- 14 Basehart (The Satan Bug)
- 8 Beery (Lost World)
- 7 Fondâ (Fail Safe)
- 2 Heston (Planet of the Apes)
- 1 Hill (Andromeda Strain)
- 11 Jeffries (First Men in the Moon)
- 20 Lewis (Visit to a Small Planet)
- 4 Massey (Things to Come)
- 13 Nielsen (Forbidden Planet)
- 10 Peck (Marooned)
- 9 Rains (Invisible Man)
- 5 Rennie (Day the Earth Stood Still)
- 3 Rush (When Worlds Collide)
- 19 Sean Connery (You Only Live Twice)
- 15 Sellers (Dr. Strangelove)
- 18 Taylor (The Time Machine)
- 12 Welch (One Million B.C.)
- 6 Werner (Fahrenheit 451)
- 16 Whitmore (Them)

The Sane Scientists:

- A — *The Day the Earth Stood Still*: 12.
B — *War of the Worlds*: 5, 9, 10, 11.
C — *When Worlds Collide*: 1, 3, 4, 7, 8, 15, 16.
D — *Forbidden Planet*: 2.
E — *The Invasion of the Body Snatchers*: 14, 17.
F — *This Island Earth*: 18.
G — *Journey to the Center of the Earth*: 13.
H — *It Came from Outer Space*: 6.

NEXT ISSUE:
STARLOG No. 3
 on sale
TUESDAY
NOVEMBER 23, 1976

The Music of the Spheres

(Continued from page 59)



Planet of the Apes, 1968, utilized a highly abstract symphonic score by Jerry Goldsmith. While this bristling music can be nervewracking to sit down and listen to, it was an ingenious accompaniment in the film. There was always a danger of unintentional humor in the Apes movies—with all that monkey business happening on the screen. Goldsmith's score is so profoundly devoid of humor that one is never invited to chuckle. Leonard Rosenman's score for *Beneath the Planet of the Apes* (Amos Records AAS 8001), continued in the Goldsmith tradition.

Day of the Dolphin, 1973, was accompanied by a charming, sunny, tense score by Academy Award winner George Delerue. The music was arranged for a small orchestra—about like that required for a Bach Brandenburg Concerto. It's a

delightful marriage of harpsichord and sonar bleeps!

Hollywood, it seems, has just recently rediscovered that there's a vast and growing hoard of ticket-buyers who can't seem to get enough science-fiction. Many of the movies in production now have multi-million-dollar budgets, and that means they'll be paying for the best music money can buy.

True, many of the giants of the industry are dead—Max Steiner, Bernard Herrmann, Franz Waxman—but these composers were newcomers



once, too. We can expect great music today from the likes of Jerry Goldsmith (who just turned out the grand-scale score for *Logan's Run*—MGM MG-1-5302), John Williams (who did the fringe-area sci-fi *Jaws*, *Earthquake*, and *Towering Inferno* scores), and many others. More and more, these scores are being released as record albums.

The future is once again on its way to our local movie theaters, and it is up to the music scores to give those visions depth and dimension ... to make the future soar. ★

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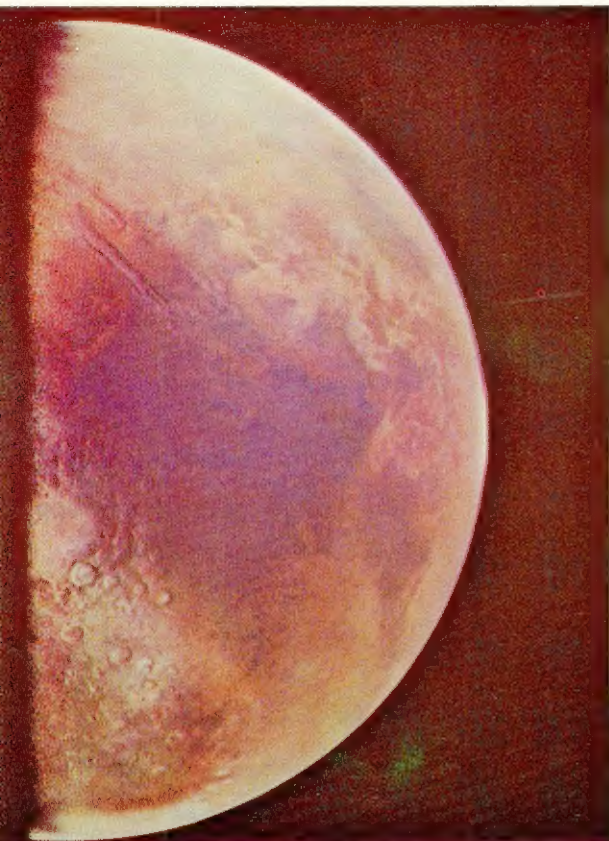
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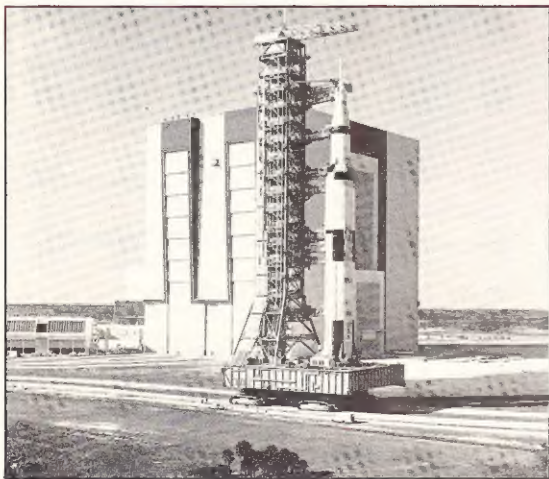


THE INTOXICATING MARTIAN AIR

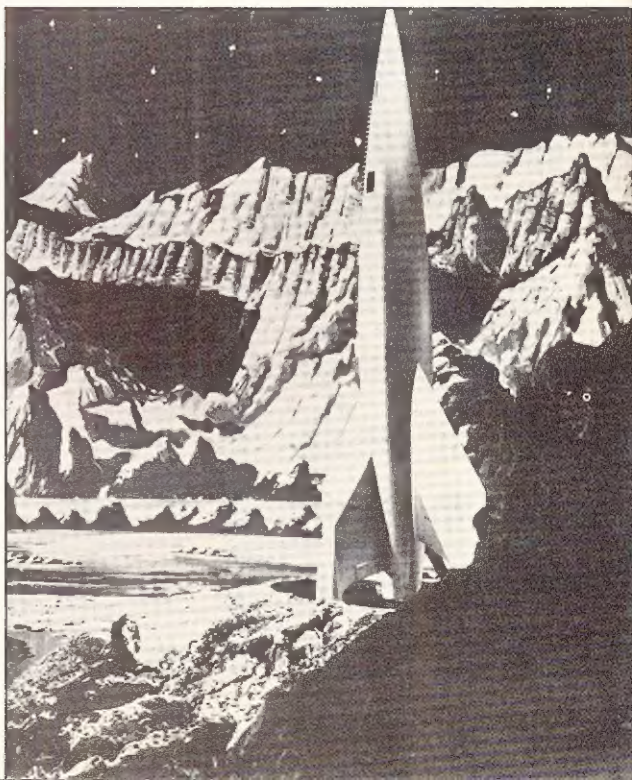
Like the air at the top of Everest, the rarified atmosphere of Mars has led us to climb—mainly because it's there. Long before the Viking missions, mankind had explored Mars in minute detail: the deserts, the lost civilizations, the canals, the permafrost, the tundra, the wild and wonderful inhabitants of that cold and angry planet. And some of those guesses—by H.G. Wells, Edgar Rice Burroughs, Ray Bradbury, Robert Heinlein, and others—have proved remarkably prophetic.

In the film *Robinson Crusoe on Mars*, the sky was reddish—in fact, it's pink from the airborne red dust. The hero of the film survived through his discovery of large quantities of oxygen released from burning rocks—in fact, the soil contains an astonishing amount of oxygen that can be released by heat. The hero's lander crashed in a desert terrain and his tragedy was re-emphasized each time he saw his inaccessible orbiter fly overhead—in fact, the Viking lander could easily have suffered destruction among the desert boulders of the Chryse Planitia.

This photo taken by Viking I shows Vallis Marineris, Mars' Grand Canyon, just below an area of cloud activity near the north pole. The south pole is in darkness at lower left.



Destination Moon's rocket was very similar to the German V2, designed by the same man in charge of development of the Saturn V, Werner von Braun.





Left: A scene from *Robinson Crusoe on Mars*. The differences from the actual landscape around Viking I (above) could be accidents of geography.

FUELING THE SPACE SHIPS OF THE MIND



Above left: This is a typical space suit from *Destination Moon* (1950). Above right: Apollo 11 astronaut Edwin Aldrin Jr. descends to the moon.

Aristotle claimed, in his "Poetics," that fiction is more vital than history—because history merely presents what is, while fiction presents what might be and ought to be.

And it seems incontestable that no category of fiction has so influenced the course of progress and the scope of human accomplishment as has science fiction.

Repeatedly, astronauts and scientists at NASA—when asked what or who prompted them to enter space science—answered: Jules Verne, H.G. Wells, Arthur C. Clarke, Isaac Asimov, the juvenile science-fiction series of Robert Heinlein, and so on.

The most official acknowledgement of the role of fiction in the development of science might be an entry in NASA's published chronology of the Apollo program, Volume 1. A brief note on the formative years 1949-1952 establishes the most important events leading to the Apollo moon missions:

The 1949 publication of Willy Ley's *The Conquest of Space*—a beautifully presented scenario for man's departure from Earth, with illustrations by Chesley Bonestell.

The 1952 publication of Arthur C. Clarke's *The Exploration of Space* which was a book-of-the-month club selection.

And, most significantly, the wide-spread acceptance of George Pal's 1950 film of Robert Heinlein's *Destination Moon* which depicted in accurate detail a successful American landing on the moon, in which the satellite was claimed for peaceful purposes in the name of the United States, "for the benefit of all mankind."

The future—as it might be and ought to be—was seen by millions, almost twenty years before Neil Armstrong's "small step" became another page of history.

The original television soundtrack.



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